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BY ORDER OF THE EXECUTORS

ON THURSDAY AND FRIDAY EVENINGS
FEBRUARY 13TH AND 14TH

IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREETS
NEW YORK

ILLUSTRATED CATALOGUE
OF THE
NOTABLE PAINTINGS
BY GREAT MASTERS
BELONGING TO THE ESTATE OF THE LATE
M. C. D. BORDEN, Esq.

A REVISED AND CORRECTED ISSUE OF THE PRIVATELY PRINTED
DE LUXE CATALOGUE WHICH WAS PREPARED FOR
THE LATE MR. BORDEN BY DR. WILHELM R. VALENTINER AND
MR. AUGUST F. JACCACI

UNRESTRICTED PUBLIC SALE BY ORDER OF THE EXECUTORS

IN THE GRAND BALLROOM OF
THE PLAZA
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF
THE AMERICAN ART ASSOCIATION, MANAGERS
6 EAST 23RD STREET, MADISON SQUARE SOUTH
NEW YORK
1913



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THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

INTRODUCTORY NOTES
BY
DR. WILHELM R. VALENTINER
AND
AUGUST F. JACCACI

REPRODUCED FROM
THE CATALOGUE PREPARED BY THEM FOR THE LATE
M. C. D. BORDEN, ESQ.

PAINTINGS BY OLD MASTERS

By WILHELM R. VALENTINER

DUTCH SCHOOL

The principal pictures of the old masters in Mr. Borden's collection are works by recognized masters of the best period of the Dutch School, the second third of the seventeenth century. The various manners of expression of Dutch painting are excellently represented: the portrait, genre, landscape and seascape; even subjects of classical antiquity, which are but seldom and with little success cultivated in Holland, are represented by a masterpiece of Rembrandt's, "Lucretia Stabbing Herself."

We shall begin with Frans Hals and Rembrandt, the great men who dominate the school by their strong personalities, and force into the two distinct channels they individually follow all its lesser masters. Although Frans Hals lived to see the fruits of peace begin to ripen in his later years, he represents the people who lived in a state of war, the long war in which Holland and the whole of Europe were engaged in at the time. Rembrandt, who belongs to a little younger generation, is the representative of the same community in a state of peace, and his style, full of feeling and thought, was developed under the stimulus of the hard and rough experiences of the preceding period. Yet Frans Hals' artistic activities extended almost to the death of Rembrandt; his realistic conception, depending upon momentary expression, and that of Rembrandt, quiet, soulful and absorbed, are therefore contemporaneous. We may safely say that one was evolved from the other, and also, that the manner of Rembrandt dominated Dutch art after the fifties.

These two absolutely different conceptions are very well illustrated by two works in the possession of Mr. Borden: Hals' portrait of the "Reverend Caspar Sibelius," dated 1637, and the "Lucretia" of Rembrandt, painted in 1664. The Hals is one of the works in which, concentrating his broad, free art within the limits of a small canvas, the artist accomplishes all the more astonishing results. As soon as it was completed, this painting was twice engraved by J. Suydenhoef, one of the best Dutch engravers of the time, and has become especially well known for that reason. Since several pictures by Frans Hals, and of similar size, are available in engravings of the time, it is logical to assume that the artist chose a small canvas, to which he was unaccustomed, out of consideration for the engraver. The work belongs to the best period of his career, when with his peculiar vivaciousness he combined a comparatively painstaking and finely studied technique; when instead of the rugged figures of his earlier period he pictured jovial contentment, and supplanted by the transparent gray tone his early garish color schemes. It was, furthermore, in the latter half of the thirties, the time when this portrait was painted, that Frans Hals painted some of his best works: the "Portrait of a Painter" and the "Portrait of an Old Woman" from the Yerkes Collection, both of 1635, and both now in the Frick Collection; the portrait of Michiel de Wael (1638) in the possession of Mr. Morgan, and the two companion pictures of the same year, in Frankfort. It is rare that we should know the personality of Hals' sitters, as in this case of Sibelius, who was born in Germany and enjoyed a reputation as a preacher in England, Switzerland, and finally also in Holland. If the inscription on the back of the canvas is correct, we also know the name of its first owner, a certain Professor Hoffmann, to whom it is said to have been presented by Sibelius himself.

We may wonder how it came about that an artist like Frans Hals, whom we picture mentally as a manner of Falstaff, should be particularly successful in portraying ministers of the Gospel; yet he painted many of them. It is clear that an understanding of naïve piety, such as was imparted by gentle preachers, was not incompatible with the rough belligerent natures of that time. In fact, war itself aided in furthering the influence of the priests, for a nation whose chief preoccupation is the defense of its territory is more apt to give the church its rights than a people living in peace and having time for reflection and therefore for scepticism. These Dutch ministers also seem to have fostered a simple conception of life quite in accordance with the practical problems so close at hand, and by means of a jovial cordiality to have brought themselves close to their flock. Sibelius is not portrayed as a complex nature; on the contrary, his friendly bearing, the clear, intelligent look in his small eyes, the encouraging, eloquent position of his hands, do not reveal a man of philosophical and speculative mind with thoughts running in deep channels, but one of simple nature who understands his immediate task of heartening and comforting. The artist himself was the same sort of man as his sitter.

Frans Hals' art depicts instantaneous impressions, and it is for this reason that his figures seem so direct and lifelike to us. But one artist above all others, Rembrandt, understood the combination of reality with delicately shaded psychic expression. His picture in the Borden Collection is a striking example of this combination. It belongs to the artist's later period and is one of the most magnificent and effective of his works. Toward the close of his career the artist confined himself to painting figures, somewhat statuesque in character, whose drastic gestures are similar to those used in operatic acting; the whole field of expression being transferred to the depicting of

the inner life, and the rendering of the atmosphere in which his figures are placed. Such, surely, is the case with *Lucretia*. Her pose seems borrowed from the theater; she stands as though in the center of the stage, with both hands equally raised. This subject of *Lucretia* in the act of self-destruction was not a new one, and it is quite possible that the artist knew some of the pictures by the great Venetian artists, Titian and Palma Vecchio, where the dying *Lucretia* is represented at half length. In the figure of the Northern master we do not readily note anything unusual. Primarily we recognize a well-known model often used by him in his later years, and that she wears a costume and jewelry we know to have belonged to him. The picture therefore has a portrait-like character. In fact, the whole of Rembrandt's work is portraiture. But despite this simple, almost crude composition, there is something in the picture which makes it one of the wonderful creations of the great artist. Considering first the technique and color, one sees the figure looming through a flood of golden tones laid in broad masses and glittering in the jewelry; and the pale face appears as seemingly blurred by a diaphanous veil of sunny mist. At every point one is made aware of the master hand schooled in hundreds of pictures which are great achievements; the broad strokes, accurately subservient to the will, clearly indicate that disdain for the vehicle which only the greatest men can show, and only in their best works, and then unconsciously. But all this external splendor is surpassed by the intensity of psychic expression. Who can resist the appeal of this pitiful face, so despondent in its mental anguish; or the suggestion of life seemingly ebbing from the body even before the dagger has touched the breast; or again, the effect of this most touching silhouette of the slightly inclined head, and the hand outstretched in a gesture which speaks of fear and resignation? Quite unique in art is this combination of a broad decorative

effect with the extraordinary expression of distinct feelings, seemingly too subtle for expression with the brush; the combination, furthermore, of the real and convincing human appeal of the portrait with the distant fantasy of an Oriental fairy tale. It is perhaps because of the concentration of the whole action in a single figure that, just as thoughts flow most freely in a monologue, the artist has succeeded so strikingly in his presentation.

Apart from Hals and Rembrandt, the remaining masters of the Dutch School can be grouped according to their respective fields. At the same time it is obvious that practically all are under the influence of the two great masters, and that many of them have developed from the manner of Frans Hals into that of Rembrandt. This is notably the case with the genre painters, who are represented by four pictures—one by Terborch, one by each of the Ostades, and one by Cuyp. Of all but the last of these it may be said that they came from the school of Frans Hals and were later influenced by Rembrandt.

Terborch is the best representative painter of genre subjects depicting the life and manners of the upper class in Holland; and his own life illustrates the rise of the professional artist to a higher social position. Terborch was born in 1617 and is ten years Rembrandt's junior. Two generations of important masters had preceded him; his father was himself an industrious painter holding an official position in his home town, Zwolle; therefore in the choice of a profession he had no such parental difficulties to overcome as had Rembrandt. He could afford to travel, first in Holland, then in England and practically on the whole Continent, and had every opportunity for the cultivation of his art. As early as in the forties he became the painter of the highest political circles of the time; in 1648 he painted the assembled delegates to the Congress of Münster at the close of the Thirty Years' War; later he was

called to Madrid by the Spanish Minister Penedera and is there said to have painted a likeness of Philip IV. When, after traveling in Italy and England, he returned home, settling down and getting married in Deventer, he was overwhelmed with honors and received from distinguished citizens and statesmen enough commissions to keep him busy for the rest of his days. That the artist was a man of the world and of good breeding may be gathered from his portrait in Spanish costume by his own hand which is now in the Gallery at The Hague. In the development of his art we note the growing social prestige which he enjoyed. The military pieces betraying the influence of Frans Hals belong to his early years; in his middle period, the late forties, he painted the charming genre subjects, full of a sedate and well-bred bourgeois atmosphere, which depict his own domestic environments; and in the work painted in the fifties appear satin robes and cavaliers in scenes of the life of the *beau monde*. The feeling for elegance, which presupposes a broad knowledge of the world, manifests itself in his easy, fluent technique, and in the influences which swayed him. Just as he follows Frans Hals in his earlier period, so later he is influenced by the Dutch painters of the *bourgeoisie*, and what is more, his versatile art shows also the influence of the great foreign artists—Titian, Velasquez and Van Dyck.

The picture in the Borden Collection is of the middle period and is quite after the manner of Metsu, who, being the younger, must have been the borrower. Furthermore, the strong vermilion in the costume of the young woman—a color rarely found in Terborch—as well as the chiaroscuro, shows that this picture originated at a time when Dutch artists worshiped at the shrine of Rembrandt. While the women in the group belong to the simple bourgeois class, the elegantly dressed cavalier evidences that tendency of the artist which was soon

to help him get out of this environment into the aristocratic world.

Aelbert Cuyp, who is represented in an unusual way by a genre picture, enjoyed like Terborch the respect of his community. He filled important and honorable positions in his native town of Dordrecht and was the owner of a small estate outside the city. Unlike Terborch, he felt no desire to travel, but remained always in the quiet *milieu* whence he came, and only the warm southern light which appears in his landscapes indicates an appreciation of other climes. "The Mussel Eater" also gives a faithful picture of the surroundings of the artist. We look into a smithy in which the owner sits upon the anvil. Before him is a bowl full of mussels, one of which he is eating while two children interestedly follow his motions. The somewhat stiff attitudes leave no doubt that the three are portraits, and that this picture is a group of portraits arranged as a genre scene, as is further demonstrated by the two men looking in at the window to the right who are also treated in a decidedly portrait-like fashion. It may be that the older man is the *paterfamilias* and the other his son. At any rate, this picture is a reproduction—either executed by the artist or done by a pupil—of a larger one in the museum at Rotterdam, from which it differs in several details. The somewhat unnatural position of the hand of the older man in Mr. Borden's example is explained by the Rotterdam picture in which he holds a glass of wine; the girl in the latter holds an apple instead of a pipe, and the child's head just visible behind the barrel, as well as the cat in the foreground, have been entirely omitted in the present canvas. Also the complete signature, A. CUYP FECIT, is replaced in our picture by the monogram A. C.

In Pieter de Hooch's "Music Party" we have a typical example of the genre picture of aristocratic subjects, the third

phase of Dutch genre art, when it came under French influence and began to lose its national character. Pieter de Hooch was not an artist of social standing like Terborch or Cuyp; he lived in extremely poor circumstances, having started in life by being a servant in a noble household. But together with the two masters we have just mentioned, as well as with all the artists who lived until about 1680, he was affected by foreign influences. His artistic development is of a kind with Terborch's. Like him, he began with military pieces, then in his middle and best period he painted bourgeois genre pictures, and in his later period he depicted scenes of the life of the higher and more elegant society. But in his last period is also to be noted a decrease in artistic feeling, greater in his case, and perhaps the result of discouragement at his lack of success. The picture in the Borden Collection is one of the best in his last manner. While the drawing of the figure is heavy and the whole arrangement somewhat stiff, the picture nevertheless has excellent qualities. Several of the faces, not de Hooch's strong point by any means, are especially attractive and the garments are painted with a fine feeling for texture and a good sense of color. The influence of French academic art manifests itself in the emphasis laid upon horizontal and vertical lines, by means of which the figures at the table are practically enclosed in a square. The garden, which is also in the French style, and arranged and pruned in rectilinear fashion, contains a structure in the classic style patterned after the Amsterdam City Hall.

The best representative painters of genre subjects of the lower classes, Jan Steen alone excepted, are the two Ostades, each of whom is represented in the Borden Collection: Adriaen by an interior with gaming peasants, Isack by an inn stable. The older Ostade employed his great and long admired art in the presentation of the chiaroscuro of picturesque peasant interiors within which the gaudy costumes of stoutish inmates

compose subdued harmonies; while the younger brother preferred to reproduce the chiaroscuro of outdoor scenes in the late afternoon under the shady trees and bowers sheltering peasant cottages. Isack stands in the same relation to Adriaen Ostade as does Hobbema to Ruisdael. Isack is the pupil and the more temperamental of the two; like Hobbema, he achieves in his best works more fascinating effects than the older master; but, on the other hand, he is less balanced, and seldom succeeds in doing his best unless when guided by youthful impulse. Like him also, he is monotonous in his composition as well as less original, but broader in his execution and in his light and color effects. The composition of the charming picture in the Borden Collection is, like that of the majority of his pictures, reminiscent of an older style, that of older landscapists—Van Goyen and Pieter Molyn. It is planned diagonally, the perspective deepening toward the right from a corner in the foreground; and conditioned by this, the light is disposed in such manner that each bright portion of the picture alternates with a dark one, so that by this means the depth of space is more definitely rendered. Also in general color tone and in technique Isack approaches preceding works more closely than his older brother, as was natural, since he was young (he died at thirty-seven). In the peasant types he imitates his brother; but in the golden color scheme, in which a few warm greenish-blue and yellowish-red tones are prominent, he follows Rembrandt, who at the time of the painting of this picture, the forties, was at the height of his reputation. With all this is allied a sort of romantic apotheosis of peasant life on the Dutch high-roads which belongs to him alone, and renders his achievement the perfected climax of the method first followed by Molyn and Van Goyen.

Adriaen is more realistically and perhaps also more pedantically inclined, but his execution is more artistic and more accomplished; and he disposes his light and colors more evenly

and harmoniously. It is in a picture like that in the Borden Collection that he shows himself to advantage. It presents the best of his art, showing neither the somewhat brutal conception of his earlier works nor the hard coloring of his later manner. The composition seems unintentional but is complete; the complex arrangement of the room does not have a restless effect despite the large number of objects on the walls, while the figures give a happy and comfortable impression.

While the art development of the two Ostades shows quite decidedly the peaceful spirit of the Rembrandt tradition, we find in Wouwerman, however, a late representative of the military manner of Frans Hals. It may be said that he is the last painter of the soldier subjects favored by the latter's school, although his style is rather reminiscent of Rembrandt's. The two pictures in this collection are characteristic. They show his preference for scenes of action from military or country life in the restless regions affected by the war, where numerous groups of figures are arranged in a rich and well-composed picture. His motives, filling the canvas even to the corners, are inexhaustible; the drawing and, above all, the movement of figures and animals—not generally the strong point of the Dutch School—are excellent; and the technique has a fluency which hints at French eighteenth century art. The superiority of the artist, however, as compared with his predecessors, Palamedes, Esaias Van de Velde, Duyster and others, lies in his understanding of the art of distribution. Among these men we still have the relief conception of Frans Hals, which usually permitted the consideration of only the foremost plane; here, on the contrary, we find the plastic style of the baroque of Rembrandt and his contemporaries, with their greater richness and variety of forms. Whenever the figures of the foreground allow a perspective view, the eye is attracted into the middle distance by

spirited figures, and new motives lead still further on, out into the background where ranges of hills and a well-composed, plastically clouded sky deepen the distance.

Dutch landscape painting is represented in pictures by its two most important masters, Ruisdael and Hobbema; by a seascape from the brush of one of its best sea painters, Willem Van de Velde, and a landscape of dunes by Jan Wynants. The first among these men is Jacob Ruisdael, who, despite a momentary vogue for Hobbema, still remains the great master of Dutch, and, in fact, of all earlier landscape painting. His two pictures here present similar motives—in each case a waterfall crossed by a footbridge and bounded by rocky and wooded banks—and both date from the later period of the artist. Pictures of this kind, of which Ruisdael produced a large number in the later years of his life, occasionally suffer the not ungrounded objection that they are too consciously composed and one censures the deficient conception of the artist who presumably never saw waterfalls and mountains. This, however, is not the case in his best works, of which the great waterfall in the Borden Collection is an instance. It manifests in the highest degree the poetic feeling which raises the artist above all landscape painters of his time. That which we so often find wanting in Dutch landscape work, the feeling of unity to which all detail is subordinated, is perfectly expressed in these pictures which are the outcome purely of the imagination. The longing of the Dutch people for the mountain scenery which is lacking in their native land has found expression at the hands of Ruisdael in these pictures composed of strongly drawn mountains, tumbling waterfalls and dense oak forests, under a lowering sky, broken only by a pale green sheen at the horizon. And this form of expression seems to us actual, because the artist's fancy and his extraordinary memory for the individual features of nature have been guided by a hand tested in decades of

experience; and because they are the creations of a serious and reflective mind, which, during his later years, deeply felt the noble and solemn beauty of melancholy regions overcast with gloomy clouds, where he was more at home than in sunshiny scenes.

Compared with Ruisdael, Hobbema has a more friendly air; he does not wander far, but exerts all his powers in the portrayal of serene and poetic forest landscapes such as he sees about him. This picture of the Castle of Kostverloren belongs to his earlier period, when he kept especially close to nature. It is a simple study which was executed in the autumn, perhaps on the spot, or after only slightly altered preliminary sketches and without much thought for composition. This castle, built in the fifteenth century and now no longer standing, was several times painted by the artist. In one of his pictures, which was sold at Amsterdam in 1907, the tower is seen from the side where stands the chimney, and in the wall of the main building the remains of a gable may be distinguished.

Jan Wynants also presents a typical Dutch landscape in a picture of dunes with blasted oaks by the roadside, a landscape of the type which one finds in Guelders, a region which because of its dunes and woods often lured the Haarlem painters—of whom Wynants was one—into study trips. But we must not believe that this landscape is an accurate transcript from nature. From other works of the artist we know that certain features, such as blasted trees, the sandy road leading around the hillock and from which an old pale-fence straggles down, and even the deep blue sky with isolated lumpy clouds, are typical composition motives of the artist that have been used by him often. Though handicapped by the somewhat hard and lifeless style which is particularly characteristic of his later pictures, his compositions make a pleasant impression because of their well-balanced proportions and especially when they are enlivened, as

in this case, by figures painted in by that great little master, Adriaen Van de Velde.

In Dutch art, paintings of the open sea are seldom met with, no doubt because, the artistic centers of the country being mainly inland, the artist did not then experience the desire—which has been awakened by modern city life—to settle somewhere on the seashore far away from the world. The picture by Willem Van de Velde, dated 1661, and belonging to his Amsterdam period, represents not the open sea but the Zuyder Zee, which was nearer the painter's home. He achieved his best work when depicting a quiet, sunny afternoon, with the water clearly mirroring yellow and brown sails, and ships outlined in the distance against a warm hazy sky.

FLEMISH SCHOOL

The ensemble of Flemish painting in the seventeenth century is not as many-sided as that of the Dutch School; above all, the specialists, commanding a small field to perfection, are lacking, as though they had been unable to develop beside the dominating Rubens. It is therefore quite proportionate to the representation of the Dutch School, in this collection, that Flemish art should appear in but few examples—a portrait by Anton Van Dyck and a genre picture by David Teniers.

The portrait by Van Dyck is a masterpiece of the artist's Antwerp period, the period when he acquired the mastery of simple noble forms, and showed as much mental composure as was compatible with his restive and nervous temperament. It represents, very likely, the famous engraver Scheltius a Bolswert, who was the best of the engravers of Rubens. This is proved by a seventeenth century print by Adrien Lommelin which states the person represented is Schelte or Bolswert. The wild passion of precocious youth, the noisy elegance of the

Genoese period, had been conquered, and the artist painted in his home city, Antwerp, a series of portraits distinguished by an intensive characterization of the heads, simple from outlines, and a reserved gray tone. In the careless, indolent position of the hand in our portrait we already detect the approaching note of his English period, but the quiet and impressive head shows still the stamp of individuality. A late copy of this picture, which is still catalogued as the original, is now in the museum at Douai, and the sitter is designated as Hubert Duhot. It is a moot question to what extent this designation is justifiable, and whether or not it is based upon tradition.

Having first considered Dutch painting, Flemish pictures seem less varied in their types, less individual in their characteristics. Teniers is a marked example in point; he repeatedly uses the same types, even upon the same canvas. For instance, the lover in the foreground of the picture in the Borden Collection figures also as one of the men near the fireplace. That which interests us principally in Flemish, as compared with Dutch painting, is the fluent technique reminding one of French art and sharply distinguished from the heavy impasto of the Dutchmen, as well as the omission of useless details, and the bright fresh coloring which lends even to serious scenes a festive character. In this particularly well-preserved and excellent example these traits are pleasingly obvious. The room is not overburdened with detail, as is often the case in Dutch interiors; even the dog and the still-life are painted with a freedom and a feeling for essentials which bring to mind the work of the greatest master of still-life in France, Chardin. The couple in the foreground is not only well composed and excellently drawn, but also exceptionally effective in its scheme of color, notably in the garments of the woman, her blue skirt, red bodice, white shift and cap. The picture depicts that peasant life for the portrayal of which Teniers is famous.

ITALIAN SCHOOL

We do not stray far from our field if, in conclusion, we consider two paintings of the Italian School: Venetian views by Francesco Guardi—for the Venetian School is more intimately related to the Dutch than is any other of the Italian Schools, and comparison between Dutch and Venetian art has often been made. The similarity lies in the influence exerted upon art by partly similar climatic conditions. Much moisture in the atmosphere creates a fine silvery haze which veils the contours of the objects and gives greater interest and significance to atmospheric appearances. Dutch, as well as Venetian painting, is therefore remarkable in its rendering of air and light, and among the Venetians no one understood how to reproduce in his pictures the shimmering sun of Venice as Guardi. Truly, in the art of Guardi we are considerably removed from the Netherlands, not only geographically, but because the sun of the south was an inspiration for a brighter and infinitely more brilliant scale of colors. Perhaps the more important difference is that of time; the great Hollanders belong to the Baroque period with its feeling for massive, heavy forms, for strong contrasts of light and shade, and for cumbersome drawing. Guardi is a representative of the Rococo, which transformed heavy forms into well-composed masses, straight broad lines into short and elegant curves, and which brightened chiaroscuro and brought out scintillating light. If we compare this view of the square of St. Mark with Mr. Borden's picture by Pieter de Hooch, where the artist obviously strove for elegance and brilliant light effects, it is evident that Guardi belonged to a more advanced and a happier time, to a period of easier living. The two paintings, the view of the Canale Grande and that of the Piazza San Marco, are small but excellent examples of his versatile and charming art.

PAINTINGS OF THE ENGLISH MASTERS

By AUGUST F. JACCACI

In Mr. Borden's collection of English pictures, all the leading eighteenth century portrait painters, with the exception of Raeburn, are represented. In a manner of their own suited to the taste and needs of the period, the painters of this school carried on the gracious and urbane style of Van Dyck, as well as the traditions of the old Italian masters, especially those of the Venetians, which came partly through Van Dyck, and in the case of Sir Joshua were renewed at their source. A certain union of dignity, grace, ease, and the adaptability of the portrait to a decorative arrangement as established by the painters of the grand life of Venice, by Titian especially, is thus carried into the eighteenth century, but the subjects and the art are native. While the Italian tradition predominates only in the works of the famous first president of the Royal Academy, and the production of each artist has its originality and distinct characteristics, its marked difference of temperament and education, all endeavored to give the particular elegance, the well-bred manner which was the *cachet* of English society at the time, all found their individual mode of expression within this general desire—and, no doubt, necessity—to depict the refinements of life. Hence their *air de famille*. They all are, like their illustrious predecessor Van Dyck, painters of fashion, who only saw their sitters (whether of high or low degree) in attitudes and with expressions which were recognized as *de bon ton* in the fashionable world. Even when they were not men of culture, they reflected the amenities and polite graces of their cultured *milieu*. We may add that it was their great good fortune—and ours—that the taste of their time was good, and the

costumes simple, most becoming and eminently paintable. Pictorially and psychologically the portrait painters of the eighteenth century English School have met their problem and used their material with fine results, and deservedly achieved a great success.

Mr. Borden's collection comprises some typical examples. In "Miss Morris" the seriousness and intellectual weight which belong to Sir Joshua, the acknowledged head of the school, and to him alone, are clearly evident; and they are here allied to a sense of composition quite free from conventional canons. The ingratiating personality of this straightforward, innocent and sensible young lady is rendered with authority as well as kindly understanding. With all that innate elegance which is the distinguishing mark of the art of the period, this canvas has the poise, the dignified tenderness of the artist; and the grave sympathy, the unaffected and penetrating straightforwardness of its portraiture, are revealed in the noble simplicity of its treatment.

Gainsborough's portrait of "Miss Horde" has all his verve, finesse and his unrivaled piquancy of execution. The lightness and grace of this work in oils has the playfulness of touch, the daintiness of improvisation, of a pastel, and is admirably suited to the presentation of so vivacious, spirituelle, and entirely sophisticated a young person. Sitter and painter present the critical and philosophical attitude of the eighteenth century. The artful simplicity of pose and costume give extraordinary interest and importance to the *sguardo*, the look in the eyes, and to the smiling mouth. This most expressive and delightful piece of characterization is carried out in a subdued and harmonious scheme of color.

The dash, abandon and supreme cleverness of the great virtuoso of the school, Sir Thomas Lawrence, are fully revealed in his "Miss Kent." And it is the more valuable an example

that it retains the freshness and attractiveness of a happy, thoroughly artistic and satisfying improvisation. Cleverness allied with elegance and painter-like feeling can go no further. Costume and draperies are merely brushed in, and in contrast, the head, which is carried much farther, acquires the finished bloom of a perfect flower. The face in profile is representative of the English "beauty" of the time, for it is evident that the "classic" type, which was then in fashion, affects the portraiture.

Romney has a full and varied representation. An important composition, "The Willett Children"; an almost full-length portrait said to be the "Countess of Glencairn," and an idealistic representation of his favorite model, Emma Lyon (Lady Hamilton), as Madonna, whose pseudo-religious character gives the manner in which the classical subjects of the Italian School were adapted to the taste of polite English society of the time. The Countess is an entirely representative picture, although the lower part of the dress has either been repainted or was finished by another hand. The natural and graceful pose, which recalls another celebrated portrait of the artist, of Miss Frances Woodley, brings out the feminine charm of the no more young but still most attractive sitter. The *débonnaire* treatment has an easy assurance and a summary decorative sweep. The lady who is not absolutely identified may be the Lady Bell Cunninghame of whom, according to Romney's ledger (under No. 33), he painted a half-length and two whole-length portraits, of which only one was finished. Lady Bell was Lady Isabelle Erskine, second daughter of the Tenth Earl of Buchan. She was first married to William Leslie Hamilton, and secondly to the Rev. John Cunningham, who afterwards became the Fifteenth Earl of Glencairn. We have a list of the many sittings she gave to Romney during her first and her second marriage.

The large and important "Willett Children" is beautifully handled in an assured and convincing manner of presentation, which is so thoroughly suited to the subject as to be a part of it. Its composition seems as spontaneous as its technique; both have the look of being born together by happy chance. The background is amusing in its rapidly sketched indication of a landscape motive, but it also plays its part well in the general arrangement, and in tone and color it admirably fulfils its function of bringing out the figures. The grouping of the children might seem casual, but in reality it is carefully thought out and is most effective—only there is no trace of effort, all is perfectly natural; yet poses, faces and expressions are full of character and each child has his clearly defined individuality. One feels sure that here are good portraits. And when one remembers how few great portraits of children there are in the whole field of art, one realizes how precious is this rare gift, this true understanding of childhood which Romney shows in such a canvas. It is one of his most successful works, and, like the "Countess of Glencairn," it has that unaffected grand air which is what eighteenth century patrons desired and what remains to us also a large part of their appeal.

In the Hoppner "Miss Arbuthnot" we find the same viewpoint as in the works of the other and greater men, and, in a measurable way, it achieves the same success. It is a triumph of distinguished and rather sophisticated simplicity. Out of most ordinary material, of a face with no particular beauty or specially marked character, the eighteenth century convention (a most happy one in this instance), while expressing enough of the real facts, presents them with so fine a sense of elegance and breeding that as a result the picture is extremely attractive. The excellence of the general arrangement makes one pass over the faulty draughtsmanship in the lower part of the figure. One wonders if the artist was deprived of the one more sitting,

or the few more moments he needed. But it may well be that the artist did not care, and why should we? Are not all the essentials of the portraits there, all that is significant and matters? Does not the work tell—as it should—and tell gracefully and with most capable understanding? Is not the characterization excellent, the landscape background fine and the whole result delightful?

When these portrait painters make use of nature in their backgrounds, they cannot but arrange it to suit their purpose. Having to be subordinated to the figures, it has to be treated artificially—much like a piece of tapestry suspended behind the sitter. Even Gainsborough, who was both landscape and portrait painter (and seldom introduced landscape backgrounds in his portraits), and who painted some excellent landscapes during his early period when he took his inspiration from the Dutch masters and was concerned with real facts, soon fell into making use of nature in painting landscapes which, while decorative and beautiful, are essentially arbitrary arrangements.

The English landscape painters on the contrary went straight to nature for their facts and their inspiration. Of course they knew and admired the Dutch and Flemish masters and they loved Claude, but they took their subjects from the familiar nature around them, and to express themselves they developed a manner of their own. They mark the starting point of modern landscape. Constable was the precursor of the great Frenchmen of 1830, and we know what a revelation his work was to them and how it inspired them.

Of him Mr. Borden has a small early example, "The Sluice," one of those thorough studies of facts upon which are built the fresh, luscious and radiant achievements of his maturity.

"The Willow" is one of the most important and best known

pictures of John Crome ("Old Crome"). It figured twice, in 1876 and 1891, at Winter Exhibitions of Old Masters at Burlington House, and is considered the artist's masterpiece by Mr. J. C. Horsley, R.A., who selected the English pictures for both exhibitions. The two old trees which dominate the composition give it a nobly dramatic character. Warm glowing color is allied to solidity of construction, the peaceful country stretching out to the distance is bathed in soft sunshine; in the moist and luminous sky, tenuous summer clouds float across the azure. In this picture the dignity of a Dutch formal composition is united to a fresh native outlook. While this Dutch influence is marked, Crome is too real, too profoundly sensitive to nature itself, for the work to be in any way derivative; it is English to the core. One would say that the attitude of this sturdy British artist makes him nearer to Ruisdael than to Hobbema. Like him, his very serious and elevated mind dwells upon the more significant and deeper aspects of nature. In the serenity and the ever young beauty of a summer's day, those two vigorous old trees, bearing the marks of the struggles of years with the elements, have a rugged grandeur which imposes itself and give a lyric quality to the whole picture.

Of the two Turners in the collection, the small one belonging to his early period, a seascape with strong opposition of sunlit and dark masses, shows the harbor of Dover in the middle distance. The larger one, "The Regatta Bearing to Windward," is a representative and masterly example of the second and best period of the artist. It is one of the scenes of yacht racing in the Solent which he either painted at, or during his visit to, East Cowes Castle, the Isle of Wight seat of his friend, Mr. Nash (the great architect of the Quadrant, Regent Street, etc.), in the autumn of 1827. Together with a companion picture, "The Regatta with the Royal Yacht Squadron Parting

from its Moorings," which is now in the Sheepshanks Collection at the Victoria and Albert Museum (No. 210), it was painted for Mr. Nash and exhibited at the Royal Academy in 1828. That these yacht racing subjects fascinated him may be seen by the five examples, all of smaller size, which are in the Turner Collection at the National Gallery (Nos. 1993, 1994, 1995, 1997, 1998).

This picture, which with the Sheepshanks example is the best of the series, illustrates not a romantic but a real phase of the artist's mind. Soberly conceived and soberly carried out, it nevertheless expresses the poetry as well as the bustling spirit of the scene. The clear joyous sheen of sunlight on sea, boats and distance, the wonderful and exquisite atmospheric quality have never been surpassed by him and show him at his highest. No one but he could have painted such a sky, of such infinite depth, in so high a key, so suffused with tender light, and so alive and *mouvementé*.

There is animation everywhere and tumult on the sea. The fluidity and weight of the rough water, the force of the wind filling the sails, and the rush of the boats as they drive through the big waves, are marvelously expressed. In subjects of this kind, objective, pregnant with observation and vital sympathy, Turner cannot be surpassed. It is not the picturesque of the scene, but its life and truth—its dramatic quality—that appealed to him and appeals to us to-day.

George Morland's intimate pastoral note is an excellent example of the work of this honest and most sympathetic artist, in which pigs, a donkey, a dog and a countryman are used to express the poetical charm of an English rural scene bathed in soft summer sunshine. Painted in a minor key, it fitly represents this modest man, who is a genuine artist and not merely popular and pretty. To appreciate Morland's value as a painter we have only to compare him with the Victorians who

followed. We can enjoy his donkeys and his pigs as we enjoy those of Decamps, and he has a tenderness and a charm all his own.

In its atmospheric quality Nasmyth's "Edinburgh from Gogar" shows the influence of Claude and the classical tradition is also felt in its artful and effective architectonic arrangement. From the foreground, all lines carry the eye towards the center of the picture, where, far away, looming up as the focus of the whole composition, the Castle dominates the city which is lying at its feet. Tree masses, very dark in the foreground, less dark in the middle distance, bring out and emphasize the shimmering beauty of the distance, the glowing lightness of the sky and its reflection in the water.

A life-size portrait of a child holding a parakeet on her hand, "The Pet Bird," by Sir John Millais, is a rather late work, which for its subject is more interesting than usual. Opus CCXXXII of Sir Laurenz Alma-Tadema is a scene with two maidens seated in the loggia of a Roman villa. Both are characteristic examples of the two most popular artists of the modern English School at the end of the nineteenth century. (Sir Laurenz, although a Hollander born and bred, belongs to the English School.)

PAINTINGS
OF THE MODERN
FRENCH, DUTCH, GERMAN AND AMERICAN
MASTERS

By AUGUST F. JACCACI

The large representation of French art in Mr. Borden's collection begins with a picture of the eighteenth century and comes down to work of the end of the nineteenth. It includes many examples of the so-called "Barbizon School."

Greuze's "Innocence" is a finished example of the sentimental genre, the popularity of which with the French public of the second half of the eighteenth century was largely due to the *encyclopédistes*, the advanced thinkers whose ideas and theories were preparing the Revolution. It was an art which reflected their humanitarian literature. Like Jean Jacques Rousseau, Greuze aimed at the glorification of the poor, of the peasants, by illustrating their humble joys and their sorrows. The life he depicted, however, was an imaginary one; his personages were so sentimentally sweet, so candid, so good, their manners were so modish that they had no prototypes in reality. It is difficult for us to realize that these fairy tales had so great and so real a meaning for the thinkers of the time. And it is appalling to reflect that, in a way, they helped form *l'état d'esprit* of the revolutionary *doctrinaires*, giving them their sentimentality for imaginary people and conditions, and leaving them with their pitiless cruelty for living humanity. Having had extraordinary success, it was the misfortune of Greuze to find himself out of touch with his public in the latter part of his long life, when the Revolution came, and with it the school of David based upon the art of Greece and Rome which was hailed

as representative of the ideals and aspirations of Republican (and later of Imperial) France and became its official school. Greuze was ignored, his work fell into contempt and he ended his days in misery. The catholic and enlightened curiosity of following generations has rescued him from unmerited neglect, for he not only is historically an important figure marking a period of French thought and feeling, but he is an artist of no mean capacity. It is true that, often carried away by the philosophical and sentimental side of his subject, he forgot that his duty was to paint and not to preach, but Mr. Borden's picture proves that he could be a real painter. Its drawing and modeling are excellent and the general color scheme is not without distinction.

Of the early nineteenth century romantic school—which was a revolt against the pseudo-classical school of David and his followers—there is an excellent little canvas by Géricault, who, by his great personal influence more than because he really was the first in date, deserves the honor of being considered its founder. An early death cut short his career prematurely, before he had given his full measure, hence his limited production is all the more valued. But his great works, “The Raft of the Medusa” and his portraits of officers on horseback, need no apology—they remain glorious landmarks of protest, and of an achievement which is pregnant with all the possibilities of the future. We can only realize what was then called the artist's vehemence and audacity when we look at the cold, lifeless pictures of the academic school of the period. He was a man of the world, well born, who knew England and English art well, and was a sportsman and a great rider. The little canvas of a white Arabian horse in a stable, which is one of several similar pictures testifying his love for and knowledge of the horse, shows in its powerful modeling that he had the temperament of a sculptor as well as of a painter.

Of Géricault's friend, Delacroix, who is in every way the great man and dominating personality of the school, there is a very fine picture, "A Combat in Algeria." The choice of subject is significant, and proclaims the independence from sterile conventions and the return for inspiration to nature and life. In the school a subject of this sort was considered impossible and vulgar, for the simple reason that it was not "academic," never having figured in the repertory of the Italian masters. We fully appreciate the beauty and personal qualities of its composition, and see that while Delacroix was disdainful of all formulas, he also worshiped at the shrine of these old masters whom he refused to insult by copying them. It is clearly their spirit that we feel in him. In his work, as in theirs, we see that, while impressed by reality, the artist has given free career to his imagination. And with Delacroix, as with them, it is an incomparably fertile and compelling imagination. The fiery technique which was admired by the few and criticized as revolutionary by the many, remains original even for us to-day, precisely because it is his, because it is fashioned by him as the best means for the realization of his conceptions. "To assure ourselves that he was one of the great composers as well as one of the very few truly great colorists of the world we need not look at his large decorative work, as the example in this collection shows. The scene is rendered with absolute directness and epic vigor; and the brilliant variety of its chromatic harmony is wonderful. This splendid picture, one of the last painted by Delacroix, justifies the unanimous verdict of the critics when shown at the Pavillon de Flore exhibition in 1878, that it embodies all of his qualities and the fulness of his genius."

In consequence of the example given by their leaders, Géricault and Delacroix, the artists of the romantic movement soon began to understand the importance of travel and to cultivate an interest in foreign lands. Descriptions of places,

"voyages pittoresques," were the vogue in France, Germany, and in England, where the series illustrated by Turner are an example in point. The travels of Delacroix in Morocco and Algiers mark the beginning of the orientalism of the romantic school, a term which included Italy (the picturesque and not the "classical" Italy) as well as Constantinople, Asia Minor and Northern Africa. While he painted many other subjects, Decamps was recognized as one of the founders of orientalism and with Marilhat he became its most popular exponent. His small Italian genre picture, "The Little Sailors," has an accent of truth which at the time it was painted constituted a good part of its novelty and of its attraction. It shows his *parti pris* of light and shade, and, rather more soberly applied than is usual, the familiar and curiously complicated technique which was one of his chief preoccupations. This picture reminds us also that the world was not only turning towards exotic subjects, but towards subjects from the life of the peasantry. There were hardly any others left to the painters, for the aristocracy, as having a life of its own distinct from that of the community, had practically ceased to exist, and the life of the *bourgeoisie*, which was becoming the dominant class, offered no field whatever to the artist. Moreover, peasant life as a subject was in accord with the democratic aspirations of the world.

This class of subjects brings us naturally to Daumier, whose whole interest was centered in the life of the people, more generally in the *petits bourgeois*, the workingmen, the proletariat. In the synthetic simplicity and extraordinary forcefulness of his drawing he reminds us of Michelangelo, who evidently influenced him, and makes us think of Millet, whom in turn he influenced. He was a great painter who had to make his living by hurriedly jotting down his comment on the life and manners of his time in innumerable lithographs, which prove him to be a keen satirist as well as a master draughtsman—a

very different person from the mere caricaturist that he was considered to be by the successful painters and academicians whose opinions were law in the official world of his day. (And we know neither their works nor their names!) His important example in this collection is the earliest in date of two pictures, the second of which with *variantes* belonged to the collection of Count Doria. This is one of the series of scenes in a Third-class Railway Carriage, and has the eloquence and power of characterization which we naturally expect and always get from Daumier. But it also shows what should be expected, and is not as yet, a beautiful sense of color. For, in a quiet and subdued way, most subtly, by the use of but few colors, the artist proves himself a rare tonalist and colorist. The world has come to acknowledge him a great painter, but during his life his pictures accumulated in his studio and could find no purchasers except a few artists—Daubigny, Corot, Rousseau—who honored themselves in showing their appreciation of him. This rarely important example, of the best quality throughout, must be ranked as one of the artist's finest achievements.

The figure painters of the romantic school, among whom men like Decamps painted occasional landscapes, were working on the principle: "*La nature c'est le prétexte, l'art c'est le but.*" But the landscapists of the new movement made the study of nature their goal. It has been clearly demonstrated of late that throughout the eighteenth century there existed in France a national landscape tradition which was still alive when the romanticists began. The example of some brilliant men, little known, who had felt the influence of Rembrandt and Rubens, was also of importance to the new men; and so was the Italian tradition, misapplied it is true by the academic school, but which was finding a new and worthy expression in the works of artists who cannot be classed as fully belonging to the romantic movement; then the brilliancy and beauty of color of the work of

Constable came as a sudden revelation of possibilities. It was under all these influences that the artists we know under the names of the "men of 1830" began their work, and followed their standard bearer Delacroix in the fight against the prejudices and the privileges of the entrenched school. All they wanted was the right to their own expression, and it was that which was denied to them. It was the fine period of youth, of generous enthusiasms, of devotions to ideals, and the din and roar of battle as stimulating. But these landscapists were not theorists, they were rather religious fanatics who felt the call of *le retour à la nature* as their shibboleth and obeyed it. The very simple term of naturalists can be justly applied to them. The same spirit animated them, they all loved nature, but every one of them strove to develop a straightforward, personal and painter-like technique suitable to the expression of the particular aspects of nature he loved best. Instead of following the deadening formulas, the affected conventions and subterfuges which composed the practice of the academic school, they tried to render in terms of pure painting the depth and sincerity of their feeling for nature. And it is because they shared the same ideals and aims that their production, unlike that of the followers of the Academy, is in every respect, in choice of subject and in treatment, so intensely personal.

The Borden Collection is rich in examples of their work. In "The Approaching Storm," painted some years after his voyage in Holland when Troyon's robust talent was at its best, the artist shows himself a great landscapist as well as a great animal painter. The broadness, sanity and truth of his observation are clearly revealed in this painting of a spacious, almost level, stretch of land, rising, like the floor of the ocean, to a horizon line which seems to mark the end of the earth, and infinitely beyond which is the glory of a resplendent sky. The general outlines of the rapidly approaching storm clouds and

their clever repetition by the broken line formed by the slow-moving oxen which two peasants are trying to hurry, give the sense of movement and make the scene alive. The artist loved such contrast of sunlight and shadow as this picture shows, but he seldom achieved them so successfully and in so big a way.

Troyon and Daubigny have been called the prose writers of the romanticists. There is some truth in this attempted definition, but the whole and significant truth in regard to Corot is that he is the poet, yet he can hardly be called the romantic school's poet. He was and is included among them largely because, even if he was not aware of it, his tendencies were those of the romanticists, and he was against the fossilized spirit of official teaching and its deadening influence. The Academy did not suspect that it was he who was the sole follower of Claude Lorrain and of the French tradition which continued the Italian classical style. The quality of his genius was too personal, he was too simply the lover, the humble and enthusiastic lover, of nature, the unpretending and joyful painter man, and so they refused him admission to the Salon and persecuted him. Being as they were, what could they understand of his researches for a subtle differentiation of light, of the envelope, of the relations between the sky, the water, and all the features of a scene, the figure and the landscape? A candid, honest and isolated student, such as he, was too far removed from their sphere, and so, fortunately, he went on trusting in himself in spite of his modesty, feeling his own way and working constantly. He proceeded slowly, and it was only after twenty years of hard work that he finally abandoned all traditionalism, but the flavor of the classical style remained with him and we can detect it even in the most summary of his sketches from nature.

This penchant for the classical is particularly felt in two of his four pictures in the Borden collection, the "Bateau au Clair de Lune" and the "Cueillette au Bord du Chemin." Both are

variations of favorite themes of the artist which first made their appearance in some of the pictures he painted in Italy, and to which he returned at different times throughout his long career. He employed these schemes of arrangement built on the same general lines, but contrived to make each a distinct achievement, an interpretation of the rural France he loved, and to which he thus added dignity of style to the beauty and Virgilian serenity which are the stamp of his genius. The "Pont de Mantes," with its subtle and masterful rendering of tone values, shows him as the discoverer of the discreet and idyllic charm of the French country. And yet it is the faithful portrait of a site. He was the first of the modern painters (and remains incomparably the most accomplished) who lightened his palette, discarded the brown and reddish tones, and revealed the bewitching charm of gray harmonies. These pearly gray tones enabled him to render the luminous silvery atmospheric effects which we may perhaps consider his most precious contribution to art. No one had ever attempted before to paint the air and white light of early morning.

The last picture of him is one of the figure pieces which have come to be so highly valued, and in which he studied the tonal relations between figure, landscape and sky. The background is always in light gray modulations; in the figure, the costume of which denotes the romanticist *milieu*, are decided colors and a more solid and enameled execution which recalls Vermeer or Velasquez—and that idyllic personality of a pure-minded man with the heart of a child, whom age did not change. He remained to the end an idealist. Yet it would be a great mistake to dwell too exclusively upon his gentle poetic qualities, for under them is always the virile power which gives vitality to all great achievements and without which they are impossible.

Of Rousseau, the great lyric and passionate painter, Mr. Borden possesses also four pictures which demonstrate the

respectful attitude of his reflective mind before nature and the patient firmness of purpose with which he worked. He sees everything, the infinitesimal and the big, the moss, the tiny blade of grass, and the oak; and he wants to include in a picture each component thing with its character, color, and life, and without losing the harmony of the whole. What such a program means of undaunted pertinacity can be surmised. Because of it, his whole life was a constant attempt at full expression, a series of heart-breaking efforts, a struggle of Sisyphus. Hence the grave, religious, the almost tragic note of his work, and his wide range of subjects, of effects and of technique. No achievement could satisfy him, he was ever after a more fitting realization of the ideal that possessed him. But in his search for the unattainable he produced masterpieces, and his whole work is an unrivaled revelation of power and of love and of understanding of nature.

It is difficult for us to fully comprehend of what enormous importance to art have been the achievements of the landscapists of 1820, those of Rousseau in particular, unless we remember that the teaching of the official school was confined to the study of the works of Italian masters and to their imitation, constituting the "heroic" style, which produced not landscapes but scenic arrangements filled with "noble" features, tombs, fountains and monuments. There also was an approved "rustic" style which copied the features of the old Dutch landscapists. The depicting of something actually seen, for example, a bit of French country under the noonday sun or at sunset, was a treasonable innovation, a revolutionary proceeding, the perpetrators of which were ostracized. It took faith and determination to live and work as these men did under persecution and with hardly any encouragement but from one another. The world is their debtor far beyond the value of their pictures.

If we look with that in mind to the little canvases of Rousseau in Mr. Borden's collection they acquire an added bigness, and we can penetrate their meaning and appreciate them all the better. No. 55 is a landscape entitled "Le Plateau de Bellecroix"; the "Pool in the Forest" (with its superb design of tree tops against the sky) is a site in the forest of Fontainebleau; and "La Mare à Piat, Forêt de Fontainebleau—Soleil Couchant" was probably painted near the home of the artist. They have a grave look, something of the same lofty seriousness of Ruisdael, and an intensity of expression which embraces detail and ensemble. They depict nature as it is, but seen with devout concentration of thought through a noble temperament.

Four examples show the different phases of Dupré's talent. If to them were added a sea picture the representation would be complete. Dupré was also a true artist, a student and lover of nature, with a sincere and powerful vision; and he was a scientific and magnificent technician, the best among the naturalists. Yet if we compare his work with that of his friend Rousseau, we see that technique, however impeccable it may be, is but one of the elements of art. Rousseau was not by any means a consummate technician, for he was constantly trying some new method; but he was the bigger nature, he had the greater range and depth of emotion, feeling and understanding. The two were life-long companions and their work had much in common, for they shared the same ambitions and led the same life. It is the difference in their natures alone which made the difference in their art.

Two of the pictures express the peaceful charm of nature and two its more dramatic side. The artist's plastic expression adapts itself to all phases; being rugged and powerful at times, smooth and flowing at others.

Daubigny's personality is robust and simple; the honest directness of his work is convincing and its charm thoroughly

satisfying. He writes prose in a limpid and manly style whose perfection seems a matter of course since the right word is so naturally always found in the right place. His manner is not searched for like that of the other men we have been considering, but it admirably fits his subjects—banks of placid rivers where, set in the greenery, little villages lie peacefully in the noon-day of summer under the guardianship of some tall poplars. It is evident at a glance that he painted from nature. He was the first and only one of the men of 1830 to paint his pictures entirely from nature. While his friends left a large number of studies from nature, their pictures were at least finished and in general wholly painted in the studio. It was in the open air, face to face with the scenes that captivated his fancy, that Daubigny achieved his cursive, competent and altogether splendid métier. The single-mindedness and energy of his effort is patent in the innumerable rapid studies that he accumulated: stenographic notes, "impressions," which forecast later developments. Was he consciously following the example of Constable in thus jotting down all that struck him? We know not, but of all the Frenchmen of his time he is the nearest to the English master; perhaps because he also is gifted with the sense of fresh, vital color, and loves the rich, solid, luscious green of summer vegetation. His is a sturdy and straightforward talent with no dark and dramatic tinge. His mood is pastoral, and the scenes he depicts are mostly from his beloved valley of the Oise, that of the Isère and of the Seine, their waters mirroring the fertile banks; and occasionally with a figure or two, or some birds, to give them a sense of pulsating life and emphasize their silence and restfulness. His three pictures in the collection represent him well. The Seine motive, a view of Mantes la Jolie, gives the stateliness and orderly beauty of a justly celebrated site of the park-like region of the Isle-de-France. It antedates by eleven years "The Willows,"

a picture of robust serenity, of simplicity and intensity of vision, and of the virile technical assurance. The "Bords de l'Oise," of a little later date, 1866, a variation on one of his favorite and more intimate themes, expresses in the most direct manner the winning, restful charm of one of the many quiet little villages strung along the course of his favorite river.

By Diaz, the most successful man of the school, because more familiar, facile and brilliant, and therefore more easily understood, is an excellent landscape in which we find much to remind us of the men he most admired, Rousseau and Dupré, to whom he ever was the best and most helpful friend.

A figure piece, "La Bonne Aventure," a "romantic" genre scene with personages in a landscape setting, of a sentiment somewhat stereotyped, is a graceful presentation of a subject literature had made popular, in which no serious appeal is made either to our imagination or our feelings; but it is painted by a born painter—a man who was intensely and joyfully interested in the thousand ways of handling the brush, in the alchemy of the palette, the qualities of paint, and who reveled in execution, in contrasts of transparent washes and hard enameled impastos, of smooth and rugged surfaces.

The fancifulness of the costumes is a pretext to bring about certain color relations, such contrasts as between the light blue dress and white mantilla of the fair lady, and the dark costume, the swarthy face, the dark toque and feathers of the cavalier standing behind her; between the dark gipsy and the light colors of the two little girls standing before her—in a mosaic-like ensemble where delicate pale salmon, pale yellows, grays and silvery whites, sing out as the petals of rare flowers. Everything in the picture is but the play of a happy and youthful nature. While there is no deep meaning but a simple desire to exercise facile and charming gifts, to be attractive and to please, while the appeal is to pure sensual enjoyment, the story

is not a scenic figuration, a cold simulacrum of life; it is inspired by the romance of life and told with zest.

The technique of the landscape is altogether fascinating. It is clear that such a subject would never have been chosen by the artist if Rousseau and Dupré had not lived. It is a stern subject, but it loses its sternness when painted by Diaz; the masses of cloud might have a tremendously dramatic look, they have not; cloudy sky and arid land merely serve this gifted artist to fashion something which is fascinating to look at.

We have now come to the end of the so-called "Barbizon" school, which in reality is not so much of a school in itself as a development of the "Romantic" school. But we must remember that it is only historically a part of that movement of protest and emancipation, and that if we were to give to these lovers of nature a more true and explanatory title, we should call them *naturalistes*.

Monticelli, who began a little later than they did and when the right to be oneself had been vindicated, profited by their example, but grew and ever remained an individuality entirely apart. His great admiration was for the Venetians, but we find in his work other and stronger elements, the souvenir of Watteau and his gallant scenes, the knowledge of the chiaroscuro of the Dutch, the decorative use of landscape and the free manner of the English school. Out of all this, Monticelli evolved a personal, complicated technique; the like of it had never been, and it is safe to say, never will be again, as it is a part of the man, invented for and suited to the extraordinary conceptions of his singularly fanciful and fertile imagination, and without which they could not be expressed. He is a romantic in the choice of subjects, vaguely medieval or what not, but always and really fantastic. Disporting themselves in mysterious glades and forests are women, in gowns of his own invention adapted from the fashions of the Second Empire, who

have the elegant air and aristocratic manners of the fated and beautiful Empress Eugénie for whom he had conceived a profound passion:

“PAUVRE VER DE TERRE, AMOUREUX D’UNE ÉTOILE!”

They are scenes of a new Decameron, his own Decameron, —which never have a precise subject—where his choice creatures rest, move about, attitudinize—and one wishes for nothing beyond, for they are part of a most ravishing world of color. The pictures of this very great painter executed with the brush, the palette knife, the thumb, present warm and deep harmonies scintillating with exquisite bits of subtle, or tender or brilliant color, which gives them a resemblance to rare precious stones in which splashes, veins and points form strange and fascinating combinations. Even when painting pure landscapes from nature in which he sought to depict what was before his eyes, we can see what an imaginative lyric poet he was, for these studies reflect and are dominated by his mood. His two canvases in the collection represent him well; and they fortunately belong to the class of his blond schemes, and therefore retain the bloom of color which the brown pictures, grown dark, have partially lost.

The “Shepherd and his Flock” has that austere almost religious look which defines Millet’s attitude before life and art. Its subject is of the simplest, a shepherd who leans against a rock in the foreground, looking at his flock in the vale beyond. He is standing in the shade, his watchful dog near him, while the sheep pressing together in the sunshine fill the narrow bottom of the little valley. Small in size, it is big in conception and sentiment, built upon Virgil and the Bible. The early work of the artist, the mythological subjects which he painted under the inspiration of Poussin and in which there is a flavor of the eighteenth century, was most important by way of education, so that

when this grave and tender artist came to his real work he was singularly well equipped, as this little canvas proves. His true expression was the paraphrase of the commonplace and tragic details of every-day peasant life. His profound sympathy with the man whose life belongs to the soil as the trees and the rocks, was without sentimentality, and his manner with no tinge of cleverness; and he was no *naturaliste*, for he did not paint his peasants from nature. The epic simplicity of his synthetic drawing is compelling, and it is through that Michelangelesque drawing that he has been able to endow his familiar subjects with such grandeur and to express such tender and elevated thoughts about the peasant whom he saw with deep brotherly sympathy, one might say almost in an evangelistic spirit.

Rosa Bonheur suffers now, and unjustly, from the great success she had during a large part of her long life, yet she belonged to the new movement. Following Troyon in the field in which he was the leader, she kept to his high standards of sincerity of observation and scrupulousness of rendering. Her group of Highland cattle in this collection (belonging to 1862, her best period) is a fine picture, whose honesty is evident, for not only are the animals thoroughly studied—they were of course her subject—but the setting is searched for with much conscience. She is no more truthful than Troyon in the choice and delineation of her landscape backgrounds, but she shows a greater range than he does; we find him often repeating himself, she seldom if ever does—and we can see in this picture how full of local character the setting is in its rugged simplicity, the largeness and soberness of its lines, its sense of big wind-swept spaces and of the solitude of the heights. Her art is based upon close observation.

Fromentin marks a special development of the French school, that of the Orientalist genre which, with the modern curiosity for and the facilities of travel in foreign lands, has

been steadily growing. The Bellinis and Carpaccio have testified to the importance of Islam in the Venetian world; under the gray skies of Holland Rembrandt had been haunted by visions of the Orient, and in the eighteenth century the interest fostered by the accounts of missionaries and travelers had resulted in the popularity of Turkish subjects and Chinoiserie (treated, it is true, in an operatic fashion)—but Orientalism really begins in the nineteenth century, and Delacroix, Decamps and Marilhat are its pioneers. Their example was followed by a host of artists who accompanied the armies which were conquering Algeria and reported their feats of arms and, after the domination of France was firmly established, by other artists who went to make a close study of the country and the people. Among the later was Fromentin, a subtle analyst of highly cultured and philosophical mind, who has left us some books of the greatest distinction, two on Algeria, and that extraordinarily penetrating book of art criticism: "The Masters of Old," perhaps the best work of the kind that was ever written.

In Algeria he found new elements of inestimable value. The manner in which he used them makes his rôle in the development of Orientalism an extremely important one. He was the artistic discoverer of Algeria. He saw this unknown fairy-like world and the patriarchal and chivalric existence of its primitive and heroic humanity as no one had seen it, and he has made us feel its irresistible seduction. The picture "A la Fontaine" gives us in an every-day scene the sense of dignity and the unconscious elegance of Arab life. Like his hunting subjects, his razzias, his scenes of tribal wars, this simple scene reveals the life of the Arab with the richness of its setting, the magic of its sky, the beauty of the race and the picturesqueness of the life. And, moreover, the picture makes us realize that, with a mind steeped in the knowledge of the old masters, Fro-

mentin's ideal was to adapt their teaching to the new problems confronting him.

A little picture shows the character of Meissonnier's later work. It represents a cavalier dressed in that Louis XIII costume which, with that of the period of Louis XV, he adopted almost exclusively in his genre subjects. His art clearly goes back to the Dutch masters, Terborch and Metsu, with this vital difference, that their models were of their time, while Meissonnier's personages of the past perforce lack the charm of sincerity and reality of people constantly and familiarly seen. In his early period he was inspired by the splendid technique of these incomparable little Masters, their strong light effects, their richness, warmth and transparency, the suppleness and broadness of their touch, but he gradually became the slave of his qualities and much of his work, with a precise and microscopic rendering, lacks atmosphere and is quite cold in color. But as we may see in this Musketeer, his drawing has an elegance and distinction entirely racial, and a virility, a decision, a certainty which are admirable. It clothes his purely objective vision with the force of life and explains the decisive influence of the artist upon the whole modern school of French genre. One has only to think what it was before him to see how vital his example has been. He has given to it its solid qualities of observation and of composition, and its respect for truth.

One of Henner's heads examples his Correggio feeling for the glow of the flesh against a dark background which, serving as a *repoussoir*, brings out its exquisite flower-like quality. Entirely independent of the world around him, filled with the souvenirs of the great Italian classicists, he is partly an idealist and partly a realist, and in this he is typical of his native Alsace. He learned to paint at a robust and manly school, his early works having the startling accent and searching finish of the primitifs, hence the solid reality, the impeccable construction of

all of his work. He pursued with rare single-mindedness his own ideal of beauty: beauty of type, beauty of color and effect, and beauty of technique.

In looking at the Gérôme "Bonaparte en Egypte" one recalls what he said of the exotic spectacles of the Orient which is doubly applicable to this picture because of the immense popular interest in Napoleon: "*Ce sont des sujets qui portent; plus d'un qui n'a pas eu de talent ailleurs, en a trouvé là.*" The choice of this subject shows a knowledge of the world, of how to appeal to the public. But what concerns the world in the end is something else, and the definite rank of an artist depends solely upon his pictorial qualities. There is in the personality of this Franc-Comtois painter something of the strong honesty which marks the work of his compatriot Courbet. He is an archeologist and an ethnographer, but whatever the subject, his work is done with a stern conscience, with picturesque ingeniousness, but with a need of precision and truth which is of the same sort as the documentary realism of Meissonier. He ended very late in life by modeling in the round, and his statuettes of Bellona and Tamerlane tend to show that he was perhaps more of a sculptor than a painter. At any rate, his drawing is of the quality to justify Ingres' definition, *la probité de l'art*, and to account for his great and excellent influence as a teacher—it has a scrupulous quality which we see well exemplified in Mr. Borden's painting. Without lyric lift, we feel the extraordinary impression of the enormous bulk, with the eternally questioning look, of the ruined Sphinx, and realize all the facts of the desert landscape which he alone animates, the particular character of the atmosphere and of the light. It is for us to use these true statements, as any traveler uses the facts before him, as a basis for our musings on the frailty of human life. Gérôme has given us the facts.

An example of each of the two military painters, Alphonse

de Neuville and Édouard Detaille, presents an episode of the Franco-Prussian War. After the disasters of 1870 the recent and vivid souvenir of the great struggle was the cause of a recrudescence of battle genre painting in which these two men are the prominent figures. For many years De Neuville with his *élan*, his passionate temperament, and Detaille in a quieter way, played upon the patriotic fiber of the French nation. They both are in the direct lineage of Meissonier and Gérôme, and show the qualities of close observation and thorough grasp of the elements of their subjects which distinguish the older men. Their works will remain as accurate historical documents, in the case of De Neuville animated with the reckless and dramatic war spirit. The "Return of the Reconnoitering Party," one of the humdrum incidents of campaigning, is full of spirit and makes us feel that its few soldiers have been in a skirmish, that fighting is their daily portion and that the spirit of it possesses them. In contrast, the Detaille "Charge," which depicts an actual conflict, has the veracity of photographic presentation—that is the way it must have happened, and the way the scene and every one of the protagonists must have looked to a cool observer.

Jules Breton's "Fin de Récolte" gives a fair presentation of the point of view of this kindly and sentimental painter, who has also given expression to his ideals in a book of verse and in a volume which is a manner of autobiography. It is important in considering his art to think of his teacher, Martin Drolling, a man of his native North, one of those genuine artists of the beginning of the nineteenth century, continuators of the Dutch masters and precursors of the most modern forms of art, whose works were in Thoré's (Bürger's) mind when he said: "Formerly our art was made for the Gods and Princes; perhaps the time has come to make art for man." (How trite, for example, is that often painted subject, a Kitchen Interior,

and yet how beautiful and original is the little masterpiece of Drolling in the Louvre in which the artist found again the sincere and concentrated sentiment of the light in an interior, and the simple and intimate poetry of the humble subject with its tranquil atmosphere and calm radiance.) What is best in Breton he acquired from his master. He was also influenced by Léopold Robert, whose vogue is so *passé* but who nevertheless felt the beauty, the simple nobility of peasant life, and was the first to try, unfortunately without adequate means of expression, to render it. These two men and the poetical turn of mind of Breton determine the choice and character of his work, his desire to extol the life of the workers in the fields and to give, with its unchangeable and primitif character, all its poetical beauty.

A picture of Jehan Georges Vibert, who has been described as the vaudevillist of the brush, shows his talent at its best, and with it we bring to a close the French pictures in Mr. Borden's collection. An evolution which was fostered by the Louis-Philippe *bourgeoisie*, which represented its taste and received its substantial reward, was the treatment in genre painting of comic or educational subjects whose story was told with point and wit. There followed scenes with ecclesiastics as actors, jolly monks, good curates sitting at table, glass in hand and in amiable company. No drawing-room was complete without such pictures to adorn its walls, and their popularity with the large and naïve public was attested at exhibitions. Among the painters who cultivated this remunerative field a few were artists. Of these few, the best perhaps is Vibert. He is, as we can see in this "Dispute," a first-rate story teller and also a real painter. The stern discipline of Meissonier is felt in his drawing, which is conscientious and serious; moreover, he has faced the difficult part of his problem, the accord between the figures and the setting, with happy and satisfactory results.

It is also towards the middle of the nineteenth century that the art of Holland shook itself free from the academic influences which it had received from France and the school of David, and returning to its national traditions, developed anew on the old lines of landscapes painted under the inspiration of nature, and genre scenes depicting in an intimate way the life of the people. In such a picture as that by Neuhuys we feel something of that great flame of tenderness and humanity which illuminates the work of Rembrandt, and which we see burning so brightly in that patriarch of the modern Dutch school—Israëls. Perhaps in no other school of painting is the inherited tradition so apparent as in the modern Dutch—the quality is probably a racial one—and while the modern men are modern in every sense of the word, their adherence to the tradition of their forefathers in painting is quite remarkable; in their vision of the world, in their arrangement of the elements which make their pictures, they have that rare power, and it is a highly artistic one, of discerning in the banal—the commonplace things of life—the profoundest beauty. Moreover this revelation of beauty is made with a simplicity and unpretentiousness which awakens more than surprise and pleasure, and is no doubt a great factor in the success of the Dutch painters among other nationalities. Their closeness to Nature, their contentment with the things about them, the homeliness of their subjects, whether a kitchen interior with wonderfully painted copper utensils, or a shepherd driving home his flock, whether it be a mother spinning, her children playing about, or an old man playing with a child—these painters have a power of investing their pictures with a poetry which is compelling, which appeals to the universal heart of mankind.

Two typical examples of this school in Mr. Borden's collection are from the brushes of the brilliant painters Anton Mauve and Albert Neuhuys. The subjects are a mother and children

in an interior, and a man driving a cart along a lonely road in the woods. In the latter Mauve is present with all his verve—his power, breadth and dexterity: a painter of the outdoors and gray skies of the big world, and of cattle and flocks of sheep. He is a happy compromise between the real and the abstract—surely his pictures have the tang of the soil and the reality of life—but withal there is a seriousness, an aloofness which lift his subjects out of reality into the world of poetry. In this picture how truly seen is the road, the gray trees against the gray sky, the distant hills; one is almost conscious of the creaking cart as it lurches along over the wintry road; there is a dip in the road and one feels that in a moment wagon and man will have disappeared. Not too much is said, but Mauve says just what is needed and he says it perfectly. There is none of that undertone of sadness and no trace of the influence of Millet which mark some of his work.

In the picture by Neuhuys the same sense of poetry is present, and the same sense of reality—both are characteristic of the Dutchmen. The canvas is unusually rich in color, and in this it is something of an exception, for the tendency of the modern Dutch school is towards gray, so that the large bulk of its work is almost monochromatic. This mother and her children is a handsome picture painted in an artistic, workmanlike spirit with assurance and robustness; the medium is rich, the surfaces beautiful, and the distribution of the light most effective. Both pictures example that sterling love for, and mastery of, their *métier* which distinguish the old Dutch school above all others and which has always been recognized and valued by connoisseurs and painters.

MODERN GERMAN MASTERS

Mr. Borden's German pictures are of the second half of the nineteenth century, and with one exception are examples of

the Düsseldorf school. In a way of its own this school parallels the evolution which took place in the art of France. Directed for a time by Cornelius and afterwards by Schadow, a member of that coterie of artists who had worked with Overbeck in Rome, its teaching on pure classical lines began towards 1836 to give way before the logical reaction towards realism; and its output changed from purely religious subjects, subjects of ancient history, or lofty academic conceptions, to popular episodes of national history, to genre and landscape reflecting the intimate observation of the world as it is. This was the point of departure of all modern German art. The German pictures in Mr. Borden's collection are all of genre subjects and by men who achieved fame in their day. The picture by Litschauer, an Austrian artist, who first studied at Vienna under Waldmüller and afterwards with Tidemand at Düsseldorf where he settled, is one of a class of subjects he affected, one of which, "In the Laboratory," is in the Wiesbaden Gallery. "The Counterfeiters" is a drama which is dominated by unseen protagonists. Only two figures show, an old man with gestures and an expression of surprise and fear, and his determined fellow-worker, a rough-looking, gigantic peasant, who stands ready to swing his hammer at the intruders; both are looking toward the closed door before which a fierce-looking hound, his hair bristling, stands ready to spring. One hears the knock and feels the door shaken; and the meaning of the scene is brought home by the paraphernalia of the counterfeiters which is seen all about—everything has been thought out, to the rag hanging at the door before the keyhole. "The Grandmother," by August Siegert, the painter of historical subjects, whose best works are at Hamburg, is one of his few genre pictures. It represents a domestic scene of the sort to bring out a smile and wake up tender feelings in the beholder, carried out as a carefully thought out piece of stage arrangement, in a manner

a little dry, but most precise. The Dieffenbach "Girl and Child," an idyl full of German sentiment, is entirely representative of this favorite painter. Lighted from the side and brought out in strong relief against the darkness of the stable, the girl and child make a gay group, the cooing of the baby answering the smile of the girl. It is a happy hour for everyone in this quiet little corner of a pastoral world, for the goat and the rabbits as well as for the two human beings. The picture by Ludwig Knaus, whose works are found in German museums and in private collections everywhere, is of larger size and more importance and belongs to the artist's late period. It represents a scene before the terrace of a Bavarian inn where decorous bourgeois from the city, out for a Sunday excursion, are seated at tables sipping their beer and coffee. Some of them are watching a young girl who, having left one of the tables and come down the steps of the terrace with a basketful of dainties, is distributing them to a group of ragamuffins. The terrace is set among large trees and bushes; one of its ends, where children are playing, shows, and there is a glimpse of the little village and of the plain basking in the soft sunshine beyond. It is a charming place where one would like to go of a Sunday, and a charming scene suffused with peaceful, gentle happiness. One realizes that what the artist has tried for, the seriousness of the city girl playing mother, and the individuality of each one of her ragged beneficiaries, has been successfully rendered. The back of an older boy who stands aside in the foreground watching the proceedings is eloquent of his feelings.

These four men belong to the Düsseldorf school and their works are typical of that school (although something of the eight years Knaus studied in Paris and of the seven years Dieffenbach also spent there is felt in their work). They all express the point of view of their country and of their time.

First of all, it is clear that they need to tell a story and to tell it with every possible detail in order to find favor with their public. It is also clear that the doing of this so engrosses them that they are satisfied with a technique which hardly ever takes into account such problems of quality of touch and surface, and of the search for atmosphere and envelope of the old Dutch and Flemish painters as well as of the Frenchmen of 1830 and their followers. They are intent upon telling their story the best they can rather than upon the manner of telling it. They accomplish what they set out to do, for the story is always obvious, and it is told in a manner which is equally expressive of German sentiment and German thoroughness.

Mr. Borden has one more German picture, an example by a Munich artist whose pictures are also found in the Berlin, Munich, Dresden, Vienna and other German museums and in several private American collections. Franz Defregger, who was born in the Tyrol, studied in Munich under Anschütz and Piloty, and for eighteen months in Paris. His subjects are of his native land and have been so popular that in recognition of his success Defregger was ennobled in 1883. "The Hunter's Tale," which was painted in 1892, also tells its obvious story. It shows the artist's attentive observation, his rare faculty of expressing the gestures, the attitudes, the countenances, and of grouping figures which gain an additional interest from the quaintness of the life depicted, the sympathetic healthiness of the types and their picturesque costumes and setting.

AMERICAN MASTERS

In the history of painting in the United States of America the first appearance of a native school occurs soon after Durant and Cole, in the early fifties, and is known from the choice of its subjects as the Hudson River, and sometimes as the White

Mountains School. The expression of character of this school was essentially American; they were inspired by a patriotic loyalty and devotion to native scenery. One cannot but admire the sincerity of their aim and their enthusiastic devotion; but their lack of technical equipment, their adherence to fact to the sacrifice of breadth, simplicity of vision, and unity of impression, compel one to count their contribution to art largely in the nature of a stepping-stone from which such men as Fuller and Martin, Inness and Wyant, reached greater things.

Worthington Whittredge, during the early part of his long career (he died in 1910,) was classed with the Hudson River men, but his experience was undoubtedly larger and his scope wider. Born in 1820 in Ohio, he painted portraits before turning to landscape. In 1849 he went to Europe, where he remained ten years. It was at Düsseldorf under Achenbach that he acquired the thorough, accurate but rather dull, style which he fortunately later grew out of; but the thoroughness he there learned always remained as a most valuable quality of his art. After spending several winters in Rome he returned to this country in 1866, when he made a trip to the Far West, and gradually began to grow out of his conventional style—his color became richer, his work, always animated by a wholesome love of nature and of solid construction throughout all complexity of detail, struck a deeper note than that of his contemporaries at this early period. The manner of his forest interiors, in which dense masses of trees and underbrush are expressed with fine sense of their weight and significance, of his rushing woodland streams with the depth of shadow and mystery of light on rocks and trees, place him in a different category from the work of the Hudson River School.

In Mr. Borden's collection is an interesting example of his, a scene in Central Park. It is a long, narrow composition representing a mall with parallel lines of tall trees in light and in

shadow. The massing of the crowd, its sense of life and motion, the gem-like color, revealed by the sunlight, of its gaily dressed women, the breadth of the conception and the success of the achievement surely place Whittredge in a rank other than the one in which are to be found the hard, literal, piecemeal painters of the Hudson River School. There is a sense of atmosphere, a sensitiveness to color, especially an appreciation of greens and grays, which is seldom if ever found in its other men.

The work of Jervis McEntee is much in the same feeling; however, he had not the thorough training of Whittredge and his lack is often apparent in his painting. Autumn and winter scenes were his best productions and have a very personal character. There is a strong local flavor in this "Autumn Landscape with Figures," an essentially American scene which is expressive of sentiment for youth as well as for the country. It is a well-balanced composition, in the use of values finely modulated, and with a delicate color perception in the contrast of silver tones against brown; the trees are drawn with a true sense of their character and anatomy; the figures of boys and girls which, in groups and singly, animate the picture, are well distributed. These figures are treated incidentally and take their place in the landscape with a natural air which could only be the outcome of unusual artistic intelligence. There is also a robustness in the painting, done with full brush and loosely handled, which in that day and school was indeed a departure.

While with few exceptions such as Whittredge and McEntee little inspiration and no mastery of noble tradition distinguished the Hudson River painters, our debt to them is a great one, for they created an atmosphere in which the development of Martin, Inness and Wyant was possible. Those really great men who are the glory of our landscape art emerged from it, and their achievement may be looked upon as the culmination of the Hudson River School.

In Mr. Borden's collection Inness and Wyant are well represented. Both are poet painters, loving nature with tender reverence but each with a vision entirely personal. They differ as the ruby differs from the amethyst. Inness, in his approach to nature, struck a note which might be likened to the quality of Beethoven in the art of music. His similarity to the master-musician is not only in the romantic aspect of his composition, not only in the full-toned chromatic beauties of his palette, but in that spirituality, that faith in the unseen, which ranks his works with that of the greatest. His own words eloquently express his belief. He said: "The paramount difficulty with the artist is to bring his intellect to submit to the fact that there is such a thing as the indefinable, that which hides itself that we may feel after it; God is always hidden, and beauty depends upon the unseen, the visible upon the invisible." This is the keynote of the art of Inness, of his final elemental simplicity, of his breadth of vision and of his power of suggestion; these are the qualities which fire the imagination of the beholder who comprehends the significance and the beauty which dwell behind the presentment. The search for this quality is fully revealed in the two canvases by Inness in this collection. While belonging to different periods in the artist's life, they both emphasize his spirituality and breadth. The interval between them is twenty years. In the earlier picture (1865) the same poet-nature is apparent as in the latter; and we can see that at the time he had already overcome the difficulty with the indefinable, "that beauty which depends on the unseen; the visible on the invisible."

The picture, exquisite in sentiment, filled with the mystery of the passing day, is perhaps more charged with incident than the later one. Superb in their character are the two elms occupying the center. The housetops nestling among trees, the evening light on the church steeple, the tranquil stream, the

flock of sheep, all express an ineffable peace, the hush of benediction. Here is surely the poet painter. The technique is not quite so free as that of the canvas of 1885. Whether it is a more or less beautiful picture is a question. They are both masterpieces. In the latter picture, "Sunset at Montclair," the means are very simple. Elemental in their apposition are the masses of light and dark; and the psychological appeal is most significant—the human elements, youth, age, and labor, all are conveyed with the briefest suggestion within this glorification of a sunset sky and of the peacefulness of the earth. Such pictures are great expressions of a great nature.

With Wyant the approach to nature was more reserved. Of a gentler temperament he is endowed with an imagination which, though not so rich and varied as that of Inness, is nevertheless of a refinement and freshness, of a purity and sweetness, that appeal at once and directly to the heart. His gentleness and delicacy were by no means effeminate; his art was robust and virile, but nature made her strongest appeal to him in woodland interiors with, in the foregrounds, quiet pools reflecting the heavens, in landscapes enveloped with cool silvery light where his rendering of tree forms evinces the depth of his devotion and regard for them.

"The Approaching Storm" shows that he could appreciate and express the dramatic moods of nature, for it is a dramatic landscape. The sky is tempestuous, thick ominous clouds are gathered in the distance, lighter ones are scurrying across the upper sky, and reflecting these is the characteristic pool in the foreground; trees at the left are swayed by the wind and below the murky horizon is a flash of sunlight. It is an impression in the finest sense—seemingly painted *du premier coup*, summarily, and never again touched. The canvas is rich in color; the paint flows from the brush with the rapidity of thought, and vividly the image of the storm and sunlight reflected from the artist's mind is fixed forever. This is in every way a spirited performance, worthy of the artist at his best.

CATALOGUE

FIRST EVENING'S SALE

THURSDAY, FEBRUARY 13, 1913

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING PROMPTLY AT 8.30 O'CLOCK



No. 1

PATRICK NASMYTH

ENGLISH 1787—1831

EDINBURGH FROM GOGAR

Height, 11 $\frac{5}{8}$ inches; length, 16 inches

1/00
A SUMMER landscape with a rare sense of space. In the extreme distance and almost in the center of the picture, the high castle of Edinburgh looms as an apparition against a sky flooded with light, and at its feet lies the city, its jumble of buildings seen beyond groves of trees. All this lies beyond the middle distance. The lines of the composition lead up toward it, while darker and larger masses of trees standing to right and left on the banks of the Gogar, and their accompanying reflections in the water, emphasize the shimmering atmospheric beauty of this background. The presence of the Gogar is first revealed by a stone bridge to the right; the river appears near it in the center, and changing direction twice, swiftly flows toward the foreground to the left, expanding so as to fill the whole width of the picture.

Signed at the lower left, PATRICK NASMYTH, 1818.

Collection of F. Whitehead, Leamington, England.

Purchased of M. Knoedler & Co., New York.

No. 2

WILLEM VAN DE VELDE

DUTCH 1633—1707

CALM SEA

Height, $14\frac{1}{2}$ inches; length, $18\frac{3}{4}$ inches

A BOAT with large cream-colored sails lies in a bay extending toward the left of the canvas. A smaller boat is anchored beside it. In the left foreground, on a dyke fortified with piles, two men are seen. A boat with three fishermen at work in it lies nearby. A fourth man advances along the shore from the right, carrying a basket on his back. Just beyond, two men are bathing off a low sand-spit, where a sailboat has been beached. Several frigates are lying at anchor at the mouth of the bay. It is afternoon, with warm yellowish clouds in a blue sky.

Signed on a piece of wood in the foreground, W. V. V., 1661.

Hudson-Fulton Celebration Exhibition, New York, 1909, No. 134.





No. 3

JOHN CONSTABLE

ENGLISH 1776—1837

THE SLUICE

Height, 11 $\frac{3}{4}$ inches; length, 15 $\frac{3}{4}$ inches

2160

NEAR the center of the composition a torrent of water comes foaming down an old sluice, and rushes into a little canal to the right of and outside the picture. The sluice is constructed of brick walls, reinforced by rough-hewn timbers, and is spanned by a rustic bridge. The point of vision is from below, and seen in sharp perspective along the sky line are the head and back of a white horse, the heads of a man and woman, and a column of smoke at the left; in the center, a group of trees and some flowering shrubs; and at the right, a man holding a staff and leaning against the extended fence-rail of the bridge. Among wild flowers and grasses in the picturesque foreground are the beams which brace the side of the canal. It is a bright day of summer, with the sky filled with light clouds.

No. 4

SIR LAURENZ ALMA-TADEMA, R.A.

ENGLISH 1836—1912

UNWELCOME CONFIDENCES

(Panel)

Height, 18 inches; width, 11½ inches



IN the loggia of a Roman villa two young women facing the spectator are seated on the fleecy fur thrown over a marble bench; their feet are resting upon a tiger skin lying on the marble floor, and to their right a richly chased silver vase filled with lilacs stands on a large coffer covered with a tapestry. Behind them, partly framed with the beginning of an arch to the left, is the sunshiny background of sea and sky against which their faces stand out in strong relief, and before which a fruit tree in blossom and

a marble group of two figures, set upon a large pedestal, break the line of the horizon. One of the young women confides to the other some secret, probably of the heart, which evidently falls on reluctant ears. The costumes, one of light grayish-blue, the other purplish, contrast and harmonize; the attitudes are graceful and expressive. The picture is full of light and the spirit of youth.

Signed at bottom toward the right, L. ALMA-TADEMA, OP. CCCXXXII.

Purchased from M. Knoedler & Co., New York, 1895.

No. 5

WOMAN SMOKING IN AN INN

BY

DAVID TENIERS THE YOUNGER

No. 5

DAVID TENIERS THE YOUNGER

DUTCH 1610—1690

WOMAN SMOKING IN AN INN

Height, $14\frac{3}{4}$ inches; length, $20\frac{1}{2}$ inches

21/2

To THE left sits a woman in a gray-blue petticoat, white skirt, and pink and white waist, lighting a pipe. A peasant nearby puts his arm around her neck and offers her a glass of wine. He wears a brown coat and reddish-brown bonnet. At the right of the group, on a table made from a barrel, rests an earthen jug, a pot and a napkin. A little dog lies quietly in the left foreground. At the back there is an open door, and a chimney-piece with a fire, near which two men are standing and conversing, while a third warms his feet. In the right foreground are sundry utensils. From the plain dark background the figure of the woman stands out clearly.

Signed in the left corner, D. TENIERS.

Collection London, 1818.

Collection of John Webb, London, 1821.

Smith's Catalogue Raisonné, London, 1831. No. 377.

Collection of Claude Tolozan, Paris, 1801.



No. 6

PEASANTS BEFORE AN INN

BY

IZACK VAN OSTADE

No. 6

IZACK VAN OSTADE

DUTCH 1621—1649

PEASANTS BEFORE AN INN

(Panel)

Height, 15½ inches; length, 22 inches

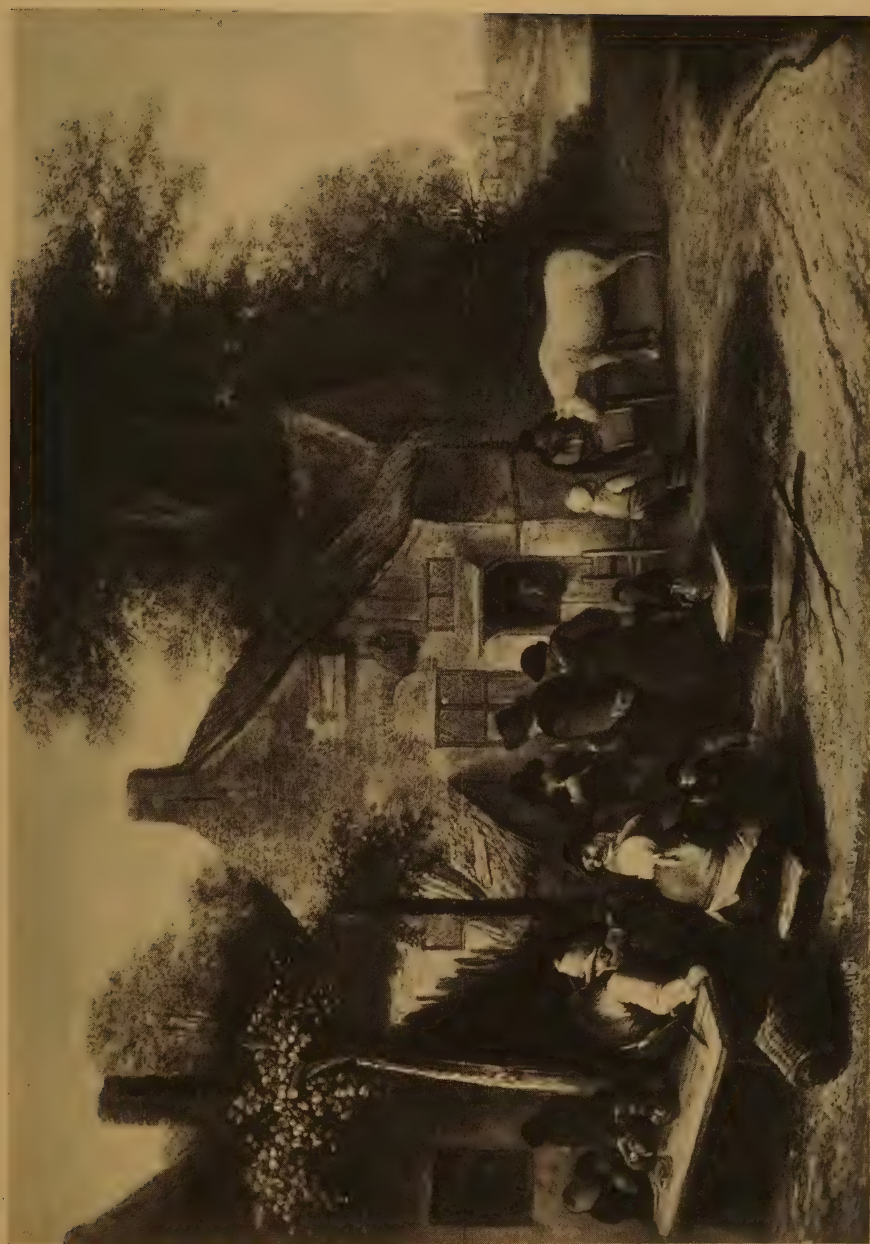
Two PEASANT houses are shown on the left side of a road which leads to a village with a church in the right distance. The first house has an arbor near which some peasants are drinking and smoking. In the foreground to the right of it is a table, on which leans a peasant holding up a glass of beer to a woman who is seen from the back. A child stands nearby. The woman has a brown costume and white head-dress. A little to the rear stands a group of two men in conversation, and a woman and a child at their side. Before the second house is a white horse, feeding; a man and a little girl with a pail are nearby, and another man is leaning out over the half-door of the house. In the left foreground is an overturned basket, and trees rise high behind the houses.

Signed on the stone on which the woman sits.

Collection of J. de Kommer, Amsterdam, 1767. No. 71.

C. Hofstedt de Groot: *A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century*. London, 1909. No. 242C.

Purchased from M. Knoedler & Co., New York.



No. 7

THE CLIFFS AT DOVER

BY

JOSEPH MALLORD WILLIAM
TURNER, R.A.

No. 7

**JOSEPH MALLORD WILLIAM
TURNER, R.A.**

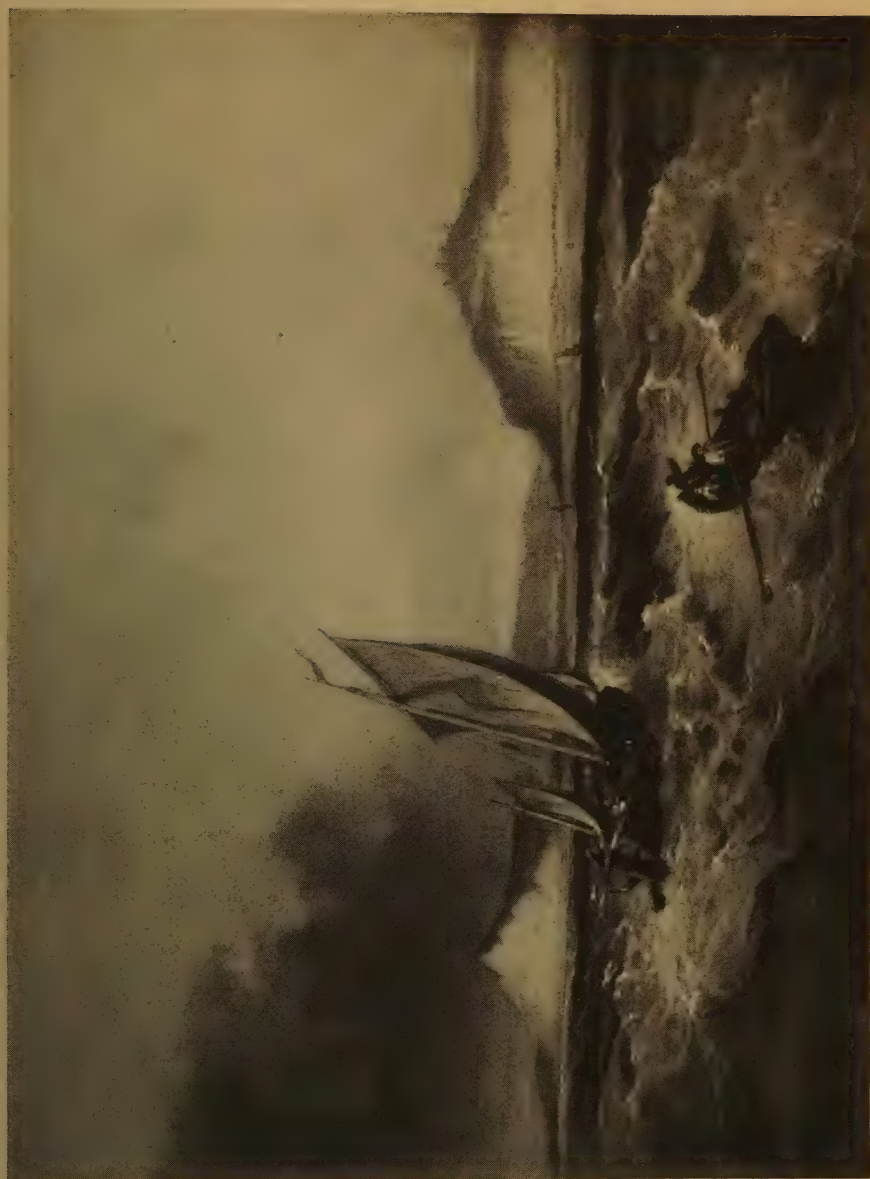
ENGLISH 1775—1851

THE CLIFFS AT DOVER

Height, 17½ inches; length, 24 inches

2050
UNDER a dramatic sky, where big sunlit clouds, contrasting with a very dark cloud to the left, allow only a glimpse of the blue to show at the zenith, a rough sea full of motion is seen in alternate patches of sunlight and shadow. In the background, lying between its high chalky headlands, is the harbor and town of Dover. Tossed on the waves in the foreground, a boat is being rowed towards a sailboat that is heading landward, and on which a couple of sailors are watching the small boat's approach.

Signed on the stern of the rowboat, J. M. W. TURNER.



No. 8

THE SUTLER'S BOOTH

BY

PHILIP WOUWERMAN

No. 8

PHILIP WOUWERMAN

DUTCH 1619—1668

THE SUTLER'S BOOTH

Height, $19\frac{3}{4}$ inches; length, $25\frac{1}{4}$ inches

3^r f. In front of a sutler's booth with a flag and a garland on the left are some horsemen and two ladies. On the extreme left stands a man in profile facing to the right. Next to him, and farther back, are a lady on horseback and a mounted trumpeter. Next is a gray horse, without a rider, facing right. Then come a lady, seen in the back view, and an officer who caresses her with one hand and rests the other on the saddle of his horse, whose head is turned away. In the right middle distance is a group of soldiers with an ensign among them, and beyond, on a broad plain, is a camp. Three dogs play in the front foreground.

Signed with the monogram at the lower left.

Smith's Catalogue Raisonné, London, 1829. No. 178.

Engraved in Jean Moyreau: "Œuvres de Ph. Wouwermans gravées après ses meilleurs tableaux," Paris, 1737-62 (new edition, Paris, 1843), No. 77, as "Les Quartiers des Vivandiers."

Collection Le Brun, Paris, 1754.

Collection Montriblond, Paris, 1784.

Collection Claude Tolozan, Paris, 1801.

Collection Lapeyrière, Paris, 1817.

Collection London, 1835.

Collection Adrian Hope, London, 1894.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909. No. 866 and Supplement No. 64.



No. 9

LADY POURING WINE

BY

GERARD TERBORCH

No. 9

GERARD TERBORCH

DUTCH BETWEEN 1613 AND 1617—1681

LADY POURING WINE

(Panel)

Height, 13 inches; width, 10 $\frac{1}{4}$ inches

8, 60
A GROUP of three half-length figures in an old Dutch home. On the left a smiling young woman in a red jacket and a gray skirt pours wine from a pewter flagon for a man sitting near her at the right. He looks toward her with evident and longing admiration, and the pleased and hospitable old mother, standing behind her daughter, offers him a plate of food. He wears a dark suit and a large black hat.

Smith's Catalogue Raisonné, Supplement, London, 1842. No. 22.

Collection Mr. Van Loon, Amsterdam, 1842.

Hudson-Fulton Celebration Exhibition, New York, 1909.



No. 10

*THE REVEREND CASPAR
SIBELIUS*

BY

FRANS HALS

No. 10

FRANS HALS

DUTCH 1584—1666

THE REVEREND CASPAR SIBELIUS

(Panel)

Height, $10\frac{1}{4}$ inches; width, $8\frac{3}{4}$ inches

4/5000
A HALF-LENGTH portrait, showing the clergyman turned slightly toward the right but facing front, addressing his congregation. The left hand is raised in eloquent gesture, and he holds a small prayer-book in the right. He is dressed in black with a white outstanding ruff and a black skull-cap. Sibelius was born in Elberfeld in 1590, and preached first in London, then in Zurich, and finally in Deventer, where he died in 1658. From what is written on the back of the painting it would seem that Sibelius presented this portrait to a certain Professor Hoffman.

Signed on the right: AETAT. SVAE 47, ANO 1637. At the top of the canvas, in the center, is the inscription, NATUS 1590, S. M. FUNCTUS 40.

Print by J. Suyderhoef; (1) folio, inscribed "1637 aet. 48"; (2) small quarto inscribed "1642 aet. 53", an impression of which is attached to this picture.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

Collection of Hendrick Gijsselaar-Assendelft, Amsterdam, 1891.

E. W. Moes: Iconographia Batavia, No. 7176, 1 and 2.

E. W. Moes: Frans Hals, Bruxelles, 1909. No. 74.

Hofstedt de Groot: Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century, 1909. No. 226.

Hudson-Fulton Celebration Exhibition, New York, 1909.



No. 11

*BACKGAMMON PLAYERS AT AN
INN*

BY

ADRIAEN VAN OSTADE

No. 11

ADRIAEN VAN OSTADE

DUTCH 1610—1685

BACKGAMMON PLAYERS AT AN INN

Height, 14 inches; width, 12½ inches

1600
IN the center of a homely room two men are seated at a table playing backgammon. The man on the left, dressed in yellow-brown, is drinking; the man on the right, in a gray costume, arranges his pieces. In front of him, to the right again, a peasant in a dark blue jacket and dark red bonnet is seated in a little armchair with his back to the spectator. The hostess, in a dark blue dress and red waist, stands back of and at the right of him, and offers him a glass. Back of the table are other peasants. On the left a little dog lies on the floor, and at the right a door leads to the cellar.

Signed above the dog, A. v. OSTADE.

Mentioned by J. B. Descamps: "*La vie des peintres flamands, allemands et hollandais.*" Paris, 1753-64.

Collection of Anthony Sydervelt, Amsterdam, 1766.

Collection of Gerard Braamcamp, Amsterdam, 1771.

Collection of P. Calkoen, Amsterdam, 1781.

Collection of M. Calonne, Paris, 1788.

Collection of M. Calonne, Paris, 1795.

Smith's Catalogue Raisonné, London, 1829. Nos. 31 and 43.

Mentioned by Ch. Blanc: "*Le trésor de la curiosité,*" Paris, 1857-58, II, 169.

Exhibited at the Royal Academy, London, 1892. No. 97.

Exhibited at the Guildhall, London, 1894. No. 66.

C. Hofstedt de Groot: *A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century.* London, 1909. Nos. 828 and 821G.

Collection of E. H. Lawrence, London.

Purchased from M. Knoedler & Co., New York.



No. 12

*HILLY LANDSCAPE WITH
GROVE*

BY

JAN WYNANTS

No. 12

JAN WYNANTS

DUTCH (About) 1615—1680

HILLY LANDSCAPE WITH GROVE

Height, 19 $\frac{3}{4}$ inches; length, 24 $\frac{1}{4}$ inches

1600
A ROAD leads from the foreground around a hill to a grove. At the left, at the side of the road, a traveler in a pink coat and yellow trousers talks to a woman who is seated on the ground, and a dog ambles along near them. Another road leads down the hill, through a gate in a rough fence which surrounds the hill, and joins the first road in the foreground near a little pool. A woman with a bundle on her head, accompanied by a dog, descends the hill. In the right foreground are seen two gnarled trees and some shrubbery. Behind these are wooded hills and a cornfield. Around the cornfield is a road along which a horseman and a peasant are advancing. In the blue sky are rising dark gray clouds with yellow borders.

The figures are by the hand of Adriaen Van de Velde.

Signed in the left foreground, J. WYNANTS, AN. 1663.



No. 13

RUSTIC SCENE

BY

GEORGE MORLAND

No. 13

GEORGE MORLAND

ENGLISH 1763—1804

RUSTIC SCENE

Height, 19½ inches; length, 25½ inches

2600

OCCUPYING the center of the picture, in the foreground, a sow is lying down with her two young ones against a heap of manure and straw. Toward the left a pig is searching for food. Behind the heap a youthful farm laborer, his hands crossed and resting on the handle of his shovel, faces forward and smiles at a white dog, which, perched on the top of the pile, looks at him in an expectant attitude. At his left a donkey, seen in profile, stands quietly; at his right is a low thatched-roof stable, with its door open, and behind him are bushes. At the extreme right a bit of the country is seen. A soft sky of summer is filled with great gray clouds.

Signed at bottom toward the left, G. MORLAND, 1792.

Has been engraved in mezzotint.



No. 14

A WATERFALL

BY

JACOB VAN RUISDAEL

No. 14

JACOB VAN RUISDAEL

DUTCH 1628 (29)—1682

A WATERFALL

Height, 26½ inches; width, 21 inches

4/100
A BROAD stream, which comes out underneath a little wooden bridge in the middle distance, flows from the right and breaks down between rocks in the foreground. A high bank, on the left, is thickly covered with oak trees, some of which have autumn leaves. On the bridge which connects with the lower bank at the right are two men in conversation, and a third man is walking toward the left, accompanied by a dog. Behind the bridge a single oak tree stands against the sky, with reflections of light on its branches, and farther back is a gray-blue hill. Another single but thinner tree grows at the right of the bridge. The blue sky is almost covered by dark gray clouds with pink borders.

Signed in the right foreground, JvRUISDAEL (JvR combined).



No. 15

*THE GRAND CANAL NEAR THE
PIAZZA OF SAN MARCO,
VENICE*

BY

FRANCESCO GUARDI

No. 15

FRANCESCO GUARDI

ITALIAN 1712—1793

*THE GRAND CANAL NEAR THE PIAZZA OF
SAN MARCO, VENICE*

(Panel)

Height, 10 inches; length, 14 inches

4200

A VIEW from Santa Maria della Salute. To the left are seen the Libreria and the column of San Marco, and beyond a part of the Doge's palace is visible. The canal, with some simple houses, behind which are towers and domes, extends to the right. A large galleon is shown in the center of the water, and a smaller one at the right; another lies near the land to the left. Numerous gondolas, with simple or with richly decorated baldachinos, appear in the foreground, and in them are seated people in light red and blue costumes. White ripples brighten the blue water, and reflections from the buildings are seen on the water and the boats. The sky is a silvery blue, above a light pink horizon.

Purchased from M. Knoedler & Co., New York.



No. 16

*THE PIAZZA OF SAN MARCO,
VENICE*

BY

FRANCESCO GUARDI

No. 16

FRANCESCO GUARDI

ITALIAN 1712—1793

THE PIAZZA OF SAN MARCO, VENICE

Height, 9½ inches; length, 14¼ inches.

506
VIEW on the Piazza from the side of the Church of San Marco. In the left foreground is the lower part of the tower of San Marco and a part of the Loggetta. The galleries extend on right and left of the picture, and across the background, the left side being in shadow. In the foreground are two bronze flag-holders. Ladies and gentlemen, seen mostly in back view, in pink, yellow and white costumes, are saluting as they walk about the Piazza. The gentlemen wear long mantles, perukes, and three-cornered hats; the ladies wear dresses with long trains. The light blue sky shows lighter yellow rays to the left, where the sun has disappeared.

Purchased from M. Knoedler & Co., New York.



No. 17

L'ABREUVOIR

BY

PHILIP WOUWERMAN

No. 17

PHILIP WOUWERMAN

DUTCH 1619—1668

L'ABREUVOIR

(Panel)

Height, 13½ inches; length, 18½ inches

200

A BROAD river crosses the picture diagonally, and horses are being ridden in and out of the water. At the left a large stone bridge with two arches leads to a town in the distance. Near it is a man whipping a horse to make it enter the stream, and next him are a man and a boy on a white horse which is just leaving the water. At their right another rider lets his horse stand and drink, and nearby are bathers and men undressing. Farther in the river are two plunging horses, near a boat. On both banks are washerwomen. To the left, through the front arch of the bridge, is seen a harvest wagon, which is being loaded.

Signed with the full monogram at the lower left.

Etched by Champollion.

Smith's Catalogue Raisonné, Supplement, London, 1842. No. 170.

Mentioned by G. F. Waagen, "Treasures of Art in Great Britain," London, 1854, Vol. II, page 291.

Collection of the Earl of Ashburnham, 1842.

Collection of the Earl of Ashburnham, London, 1850.

Exhibited British Institute, London, 1853.

Collection of the Earl of Ashburnham, London, 1860.

Collection of Miss Bredel, London, 1875.

Collection of François Nieuwenhuys, Paris, 1881. No. 24.

Collection of M. de Saint Albin, Paris.

Collection of Comte Arthur de Vogüé, Paris.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909. No. 112.

Purchased from M. Knoedler & Co., New York.





No. 18

GEORGE ROMNEY

ENGLISH 1734—1802

(Third Example)

12200
LADY HAMILTON AS MADONNA

Height, 17½ inches; width, 15 inches

THIS is a small, life-size portrait, showing little more than the head. The body is turned away from the spectator, and the face, full three-quarters to the right and with the eyes looking upward, is framed in a soft and transparent drapery which covers the head and shoulders.



No. 19

JEAN BAPTISTE GREUZE

FRENCH 1725—1805

INNOCENCE

Height, 21 $\frac{1}{4}$ inches; width, 17 $\frac{1}{2}$ inches

13000
TURNED slightly toward the left is a young girl, who enfolds in her arms a lamb which she holds on a pedestal inscribed "à l'amitié." She is seen almost at half-length; her raised face is framed in loose ringlets of light hair, and she looks frankly and fearlessly at the spectator. The light dress she wears leaves the arms and neck bare, and a purplish drapery covering her right arm and passing over her back is caught over her left arm. The background shows a solitary tree against a low-toned sky.

No. 20

MISS KENT

BY

SIR THOMAS LAWRENCE, P.R.A.

No. 20

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH 1769—1830

MISS KENT

Height, 29½ inches; width, 24½ inches

14500
LIFE-SIZE bust portrait of a young lady, seen in profile to the left, against a dark background. Her dark hair with golden-brown lights brings out the brilliant color—the “milk and roses”—of her face. She wears a white dress with a large V-shape opening at the neck. A golden-yellow drapery is thrown over her right shoulder and arm, while the right hand rests on a light red drapery covering the back of a chair.

Collection Henry Samuels, London, 1894.

*From the American Art Association Sale, New York, 1895. Catalogue
No. 179.*



No. 21

*PORTRAIT OF CAROLINE ANNE
HORDE*

BY

THOMAS GAINSBOROUGH, R.A.

No. 21

THOMAS GAINSBOROUGH, R.A.

ENGLISH 1727—1788

10. . . .
PORTRAIT OF CAROLINE ANNE HORDE

Height, 28½ inches; length, 34 inches

AN oval, life-size bust portrait of a young lady turned three-quarters to the left and looking at the spectator. Her eyes are blue, her light hair, curled and powdered, is encircled with a blue silk ribbon, and at her neck is a string of amber beads. She wears a close-fitting blue silk dress, with a fichu of transparent lawn over the neck and shoulders, and a scarf of light silk material at the waist. A dainty white underbodice shows a little at the neck, and again between the breast and the waist, the blue outer bodice being cut sharply away below the breast in an inverted V shape (Λ), edged with white silk ribbon, the blue garment vanishing at the waist within the scarf or sash of light silk. Painted against a brown background.

Formerly at Cote House, Lambourne, Berks, England.

Mentioned in Armstrong's "Gainsborough," page 197.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 22

*MISS MORRIS (AFTERWARDS
MRS. LOCKWOOD)*

BY

SIR JOSHUA REYNOLDS, P.R.A.

No. 22

SIR JOSHUA REYNOLDS, P. R. A.

ENGLISH 1723—1792

MISS MORRIS (*Afterwards Mrs. Lockwood*)

(Painted in 1758)

Height, 25 inches; length, 30 inches

36000
LIFE-SIZE full bust portrait of a young lady facing the spectator. Her expression is simple and girlish. Her eyes are dark blue, and her dark brown hair, plainly combed back, is ornamented by an aigrette of red velvet, adorned with a string of small pearls. She is dressed in a gray silk robe with a low, round opening at the neck having a broad band of embroidery edged with lace. In the center of this band is an ornamental clasp, over which passes a rope of large beads, coming from under an outer garment—a cloak of light blue silk, richly embroidered, and lined with ermine. The light falls from the left and the background is a sky treated conventionally.

Graves & Cronin's "Reynolds," Vol. II, page 670.

Collection of Colonel Morris, London.

Collection of Lord Hastings, England.

C. R. Leslie's "Life and Times of Sir Joshua Reynolds," Vol. I, page 156.

Sir Walter Armstrong's "Sir Joshua Reynolds" Catalogue.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 23

THE MUSSEL EATER

BY

AELBERT CUYP

No. 23

AELBERT CUYP

DUTCH .1620—1691

THE MUSSEL EATER

(Panel)

Height, $20\frac{1}{4}$ inches; length, $30\frac{1}{2}$ inches

2700

ON the right of the canvas a blacksmith wearing a golden-brown jacket is seated in his smithy, beside a cask, eating mussels; a small boy, and a girl who wears a red bodice and a white apron, are watching him. Farther to the right two richly dressed men are looking in through a window. The smith's assistant stands in the left background, in the shadow, holding a hammer in his hand. A small dog lies in front of the cask. On the left are a cock and two hens.

This picture is a replica, though in lesser dimensions, of the painting in the Boyman's Museum in Rotterdam.

Signed on the end of the tool box at the lower left, A. C.

Smith's Catalogue Raisonné, London, 1829. No. 178.

Collection of A. Fevre, Paris, 1882.

Collection of Baron de Beurnonville, Paris, 1883.

Collection of F. Zschille, Cologne, 1889.

Collection of Van Loon, Amsterdam.

Collection of Baron v. d. Heydt, Berlin.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909.

No. 136.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 14.



No. 24

CASTLE KOSTVERLOREN

BY

MEINDERT HOBBERMA

No. 24

MEINDERT HOBBEEMA

DUTCH 1638—1709

CASTLE KOSTVERLOREN

(Panel)

Height, 22 $\frac{3}{4}$ inches; length, 29 $\frac{1}{2}$ inches

1600
IN the center of the composition a square tower of red brick, with four step-gables, rises amid crumbling walls from the castle moat. Four men are working on the walls. Near the drawbridge are two large trees in autumn foliage, and beneath them a man in a red coat is walking with a boy along a road. Beyond the trees are seen a cottage and a gate, and behind the castle, on the opposite side of the moat, are some woods. White clouds mount high in the sky.

Signed in the lower right-hand corner, M. HOBBEEMA.

Smith's Catalogue Raisonné, London, 1835. No. 116.

Etched by C. T. Deblois, an impression of which is attached to the back of the panel.

Collection of Frederick Perkins, London, 1835.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 47.



No. 25

THE MUSIC PARTY

BY

PIETER DE HOOCH

No. 25

PIETER DE HOOCH

DUTCH 1632—1681

THE MUSIC PARTY

(Painted about 1665-70)

Height, 26 inches; length, 31 $\frac{1}{8}$ inches

5100
ON a terrace leading at the rear into a park and sheltered by a curtain looped against a pillar, a young lady is seated, singing; she wears a white silk dress and marks time with her right hand. A cavalier seated at the opposite side of the table accompanies her on a lute of early form. A young lady, dressed in blue, stands resting her hand on the table, which is covered with a variegated Asia Minor rug; and another young lady, dressed in red, carrying a small lute of later date in her right hand, advances through a door on the right. Beyond the park a building resembling the Amsterdam Town Hall is visible against the early evening sky.

Signed on the lower right hand with the monogram P. H.

Collection of Mr. Nieuwenhuys (Brussels), London, 1833.

Smith's Catalogue Raisonné, Supplement, London, 1842. No. 13.

Collection of Count R. de Cornelissen, Brussels, 1857.

Collection of Mr. Gilkinet, Paris, 1863.

Collection of Vicomte de Buissert, Brussels, 1891.

Collection of Baron Konigswarter, Vienna.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909. No. 136.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 57.



No. 26

THE CASCADE

BY

JACOB VAN RUISDAEL

No. 26

JACOB VAN RUISDAEL

DUTCH 1628(29)—1682

THE CASCADE

Height, 28½ inches; length, 35½ inches

10500 A LITTLE lake extends from the left of the canvas toward the right, where it forms a cascade which is spanned by a wooden bridge. A man wearing a red jacket, carrying a sack on his back and followed by a dog, is walking over the bridge. Three men are fishing from the left shore of the lake, and on its farther shore three houses stand on hilly ground. To the right is an oak wood, and beyond it rises a chain of distant hills. Dark gray clouds float in a pale blue sky.

Signed on the lower left, JvRUISDAEL (JvR combined).

Collection of the Duke of Mecklenburg, 1854.

Sale Péreire, Paris, 1872.

Sale Prince Paul Demidoff, San Donato, 1880.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 116



No. 27

PORTRAIT OF A GENTLEMAN

BY

SIR ANTHONY VAN DYCK

No. 27

SIR ANTHONY VAN DYCK

DUTCH 1599—1641

26000
PORTRAIT OF A GENTLEMAN

(Said to be the famous engraver Scheltius a Bolswert)

Height, 44 inches; width, 37 $\frac{1}{4}$ inches

A THREE-QUARTERS length standing figure, facing front, the head slightly turned to the right. The gentleman has a mustache and a small pointed beard, and his hair is combed back from his forehead. His left arm is flexed at the elbow, the hand then hanging down; the right arm is covered by a mantle which is thrown over his shoulders. He is in a black costume, with a white ruff, and stands against a dark gray background.

Painted in the second Antwerp period, about 1630. A copy of the picture is in the Museum of Douai, under the name of "Portrait of Hubert Duhot."

Reproduced in E. Schaffer's "Van Dyke" (Klassiker der Kunst), 1909, page 243.



No. 28

LUCRETIA STABBING HERSELF

BY

REMBRANDT HARMENSE VAN
RIJN

No. 28

REMBRANDT HARMENSE VAN RIJN

DUTCH 1606—1669

LUCRETIA STABBING HERSELF

Height, 46½ inches; width, 39 inches

720000
SHE is depicted at more than half length, the figure facing the spectator, her head slightly inclined to her right. A dagger clasped in her right hand is pointed at her breast and her uplifted left hand is extended in the direction of the spectator. She wears a rich greenish-gold colored dress, with wide sleeves and a laced bodice. About her throat are a necklace of pearls and a cord with a jeweled pendant, and she has pearl earrings.

Signed at the left, REMBRANDT F. 1664.

Collection Lapeyrière, Paris, 1825.

Anonymous Collection, London, 1826.

Collection of M. Zachary, London, 1828.

Exhibited in the British Gallery, 1832.

Collection of J. H. Munro, Novar.

Smith's Catalogue Raisonné, London, 1836. No. 192.

Sale Prince Paul Demidoff, San Donato, 1880.

E. Dutuit: "Œuvre Complet de Rembrandt," Paris, 1883. No. 114.

Anonymous Collection, London, 1889.

E. Michel, "Life of Rembrandt," Paris, 1893. No. 563.

W. Bode (assisted by C. Hofstedt de Groot), "The Complete Works of Rembrandt," Paris, 1897. No. 595.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 105.

W. R. Valentiner: "Rembrandt" (Klassiker der Kunst), 1910, page 647.



No. 29

*EAST COWES CASTLE, THE
SEAT OF J. NASH, ESQ.—THE
REGATTA BEARING TO
WINDWARD*

BY

JOSEPH MALLORD WILLIAM
TURNER, R.A.

No. 29

JOSEPH MALLORD WILLIAM
TURNER, R.A.

ENGLISH 1775—1851

*EAST COWES CASTLE, THE SEAT OF J. NASH,
ESQ.—THE REGATTA BEARING TO WIND-
WARD*

Height, 36 $\frac{1}{4}$ inches; length, 48 inches

105000
THE yachts are sailing through a broken sea showing a big swell in the foreground, where to the left a buoy is floating. In the center is a group of rowboats filled with men and women, behind which, moored at the foot of the yellow cliff upon which East Cowes Castle stands, is the guardship, and there also are other vessels, gaily decked with flags. To the right of the rowboats is the foremost yacht, with her yellow sails dark against the light sky. She is luffing to prevent being blanketed by a second yacht, whose upper canvas only, and a bit of her bow, are visible above and below the big head-sails of the first one. To the left of the rowboats the nearest yacht is close hauled; beyond her, in a line extending to the edge of the canvas, the remaining yachts are bearing away with their sheets started. To the extreme right, in the distance, is seen a bit of shore with some buildings, and before it a topsail schooner and other craft under sail, with gala or signal flags. The sunlight flecks the sea and sails. A stiff breeze is blowing, the sails are filled, and the flags stand out in the wind.

Exhibited at the Royal Academy, 1828.

Algernon Graves' "The Royal Academy Contributors," 1828, No. 113.

Sir Walter Armstrong's "J. M. W. Turner," page 220.

Catalogue of E. W. Parker, Esq., No. 100.

*Collection of J. Nash, East Cowes Castle, Isle of Wight, for whom it
was painted, with a companion picture which is in the Sheepshanks
Collection, South Kensington Museum.*

Collection of E. W. Parker, J.P., Skirwith Abbey, Cumberland.



No. 30

*CONVERSION OF PAULA BY ST.
JEROME*

BY

SIR LAURENZ ALMA-TADEMA, R.A.

No. 30

SIR LAURENZ ALMA-TADEMA, R.A.

ENGLISH 1836—1912

CONVERSION OF PAULA BY ST. JEROME

(Panel)

Height, 21 inches; length, 45 inches

1264
A MARBLE pergola overlooks a sea of deep, opaque sapphire hue to a distant mountainous coast. Over the arbor grows a profusion of vines and ripening grapes. Against the thickest of the greenery Paula is seen reclining carelessly on jungle pelts thrown over the massive arm of the marble seat, her sandaled feet dangling above the floor to the left, as she leans backward athwart the picture, one hand on the bench behind her supporting her inclined position. Her back is to the ecclesiastic, but she turns her head partly to listen to him, bringing her face almost fully toward the spectator. Her expression is half-reluctant yet not unwilling, as she harkens to the handsome and eloquent man, who is still young. She is of fair complexion, her light hair is bound in jewels, and she wears brilliant rings, and silken apparel of rich hues; and she toys with a jeweled necklet. The Saint, in vestments subdued yet rich, is seated at the right, his figure facing squarely forward but his head turned toward Paula till his fine face is seen almost in profile. He holds a partly unfolded scroll, and with his left hand points with the index finger to the zenith.

Signed below the center, on the marble, L. ALMA-TADEMA, OP. CCCL.

Purchased from M. Knoedler & Co., New York.



No. 31

THE PET BIRD

BY

SIR JOHN EVERETT MILLAIS,
P.R.A.

No. 31

SIR JOHN EVERETT MILLAIS, P.R.A.

ENGLISH 1829—1896

THE PET BIRD

Height, 36 inches; width, 25 $\frac{1}{4}$ inches

J²⁰⁰
FACING toward the left, a little girl, nearly life-size, and at three-quarters length, stands with her head turned forward, her eyes looking straight at the spectator. A lace bonnet is placed upon her light-brown hair, which is banged across the forehead and loose and wavy at the back. She holds on the forefinger of her right hand a green parakeet, and her left arm hangs at her side. Her rich silk dress is embroidered with a large all-over pattern in delicate colors—light salmon-pink, white, and cool grays blending harmoniously—and has a beautiful lace band edging the opening at the neck, and lace cuffs. The dark background, representing a tapestry with trees and foliage, emphasizes the brilliant coloring of the figure.

Signed at the lower right corner with monogram and "1883."



No. 32

MRS. ARBUTHNOT

BY

JOHN HOPPNER, R.A.

No. 32

JOHN HOPPNER, R.A.

ENGLISH 1758—1810

MRS. ARBUTHNOT

Height, 49 $\frac{1}{4}$ inches; width, 39 $\frac{1}{2}$ inches

60500
LIFE-SIZE full-length portrait of a young woman, partly sitting and partly kneeling, and facing the spectator. Her right arm rests upon a rock at her side, and rocks and trees make a dark background behind her, but to the right the sky shows above a bit of landscape with trees and a distant hill, decoratively treated. Her face is turned three-quarters toward the left and inclined with a pensive expression; her light hair is dressed with light silk ribbons. She wears a lawn dress with a cambric fichu at the neck, and a sash at the waist. In her left hand, which rests in her lap, she holds some flowers.

Wm. McKay and W. Roberts' "John Hoppner," page 5.

Collection of Sir Henry Hawley, England.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 33

THE WILLOW TREE

BY

JOHN (OLD) CROME

No. 33

JOHN (OLD) CROME

ENGLISH 1769—1821

THE WILLOW TREE

Height, 51 inches; width, 40³/₄ inches

55500
THE composition is dominated by a group of trees—a birch to the left, and in the center two large willows—rising on the banks of a little brook which almost fills the foreground. At the foot of the willows is a bit of fence beyond a rustic bridge. On the right bank of the stream, a peasant on a pony is talking with a peasant woman, and beyond them the distant landscape shows. The scene is bathed in summer sunshine, the blue sky being almost covered with soft white clouds.

Exhibited at Winter Exhibitions of Old Masters at Burlington House in 1876 (No. 280 of the Catalogue), and in 1891 (No. 33), when owned by Mr. George Holmes.

Sale (about 1870) of the best known collection of pictures of the Norwich School, the Sherrington Collection (bought by Mr. George Holmes, from whom it came into Mr. Borden's Collection).

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 34

THE WILLETT CHILDREN

BY

GEORGE ROMNEY

No. 34

GEORGE ROMNEY

ENGLISH 1734—1802

THE WILLETT CHILDREN

Height, 59 inches; width, 47 inches

1061000
THE portrait of three children, a brother and his sisters, with a landscape background filled with an evening sky, against which, to the right, is broadly sketched a group of trees. The two girls, dressed in white, are sitting on the ground. The boy stands at the left, his blond, long and curly hair framing his face, which is turned toward the spectator. His hands are thrust in his pockets, and his whole attitude is one of boyish self-reliance. He wears a reddish-brown silk costume, a white collar fluted on the edge, white stockings, and shoes with buckles. The little girls are holding hands. The older sister in the center faces forward and looks upward; the figure of the younger one, to the right, faces the background, but her head is turned around and she looks mischievously at the spectator. Both wear sashes, the one on the right of blue, the bow of which is seen at her back; the other of yellowish-brown.

Thomas Agnew & Sons, London.

Humphry Ward and W. Roberts' "Romney," Vol. II, page 171.



No. 35

COUNTESS OF GLENCAIRN

BY

GEORGE ROMNEY

No. 35

GEORGE ROMNEY

ENGLISH 1734—1802

COUNTESS OF GLENCAIRN

Height, $68\frac{1}{4}$ inches; width, 47 inches

57000
LIFE-SIZE full-length portrait of a young woman who stands in an easy pose, with her right knee bent and her right arm resting upon a high pedestal, the hand raised to her head, which is turned three-quarters to the right, with the eyes looking up. Her chestnut hair, warming to auburn tones, and dressed with silk ribbons, falls over her shoulders. Her left hand, hanging gracefully down, holds the soft purplish-pink drapery, which, folding over her right arm and showing along her left side, serves to bring out the white of her very simple dress, opened V-shape at the neck and with a dark blue sash at the waist. The stone pedestal, the large vase surmounting it and tree trunks behind it form a solid dark background to the left, while to the right the background is filled with sky, with foliage at the top and a bit of landscape showing at the bottom.

(The identity of the lady is not absolutely established. Romney's ledger, under No. 33, Lady Bell Cunninghame, registers two whole-lengths and one half-length of the lady. (See Humphry Ward and W. Roberts' "Romney," Vol. II, page 69.)

Collection Cunningham-Graham.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 36

ALBERT NEUHUYS

DUTCH 1844—

MOTHER AND CHILDREN

Height, 20 inches; width, 16 inches



TO THE right, in a corner of a room with plain tiled floor, a Dutch woman of the people is seated in a straight-backed chair. She is turned toward the light, which falls from a window partly showing at the left. At her knee a lovely child stands looking down at and playing with an older one who is on the floor at the right. The bal-

ance of light and dark masses is admirable, and the whole composition gives an intimate and pleasing glimpse of a modest home in the modern Netherlands.

Signed in the lower left corner, ALB. NEUHUYS F.

No. 37

ANTON MAUVE

DUTCH 1838—1888

WINTER LANDSCAPE

Height, 23½ inches; width, 17¼ inches

5-900
IN a wood, between a heavy log fence at the left and a rising bank on the right where bare trees stand up to the top of the picture, a narrow road covered with snow leads up from the foreground to where its full width is occupied by a two-wheel cart. A man seated on a load of wood is driving the cart away from the spectator. One feels the turn and dip of the road beyond, and the whole background is filled with a mass of trees below a gray sky of exquisite quality.

Signed in the lower right-hand corner, A. MAUVE.

Purchased from M. Knoedler & Co., New York, 1895.





No. 38

H. A. DIEFFENBACH

GERMAN 1831—

THE FOSTER MOTHER

Height, 19 inches; width, 14½ inches

A YOUNG girl smiles out at the spectator from the doorway of a barn that shows partly to the left, against the door-post of which she is sitting, on the hay-covered floor. She is holding comfortably in her lap a baby. Her costume is of the peasant order, and she wears a fringed fichu around her neck; her feet are bare—also her arms from the elbow. In her right hand she holds a branch at which a goat is nibbling surreptitiously.

*Signed at bottom toward the right, H. A. DIEFFENBACH.
Charles J. Osborn Collection, New York, 1893.*



No. 39

AUGUST SIEGERT

GERMAN 1820—1883

THE OLD GRANDMOTHER

Height, 28 inches; width, 23 inches

IN a bourgeois interior, the grandmother, sitting in a high-backed chair, has fallen asleep at her spinning. Before her is her spinning wheel, behind her a wooden cabinet with a clock and ornaments on the top, and partly showing at her side is a table covered with embroidered stuffs upon which lies an open Bible. Two little children have come in to announce that supper is ready—they have their napkins on, ready for the meal—and stand amused and half hesitating whether to wake her.

Signed in the lower right corner, A. SIEGERT.

No. 40

THE COUNTERFEITERS

BY

KARL JOSEPH LITSCHAUER

No. 40

KARL JOSEPH LITSCHAUER

GERMAN 1830—1871

THE COUNTERFEITERS

Height, 28½ inches; length, 40½ inches

THE scene represents an alchemist's workshop, where, to the left, two men are looking with alarm at the closed door to the extreme right. The white-haired alchemist, in fur coat, crouches behind and at the left of his powerful-looking peasant helper, who stands holding in arrested movement a sledge-hammer with which he had been ready to strike a die held by the alchemist over a piece of metal. Their fierce watch-dog stands near the door, snarling. The place is paved with irregular stones. The light falling from on high to the left reveals bottles and vessels scattered all about, and the writing-shelf of a cupboard, near the door, where a large book stands open.

Signed at the lower right, K. J. LITSCHAUER.



No. 41

A BAVARIAN HOLIDAY

BY

LUDWIG KNAUS

No. 41

LUDWIG KNAUS

GERMAN 1829—1910

A BAVARIAN HOLIDAY

Height, 40 inches; length, 53¾ inches

ATTRACTIVELY situated among trees and flowering shrubs, and with a rustic fence surrounding it, is a terrace in front of a Bavarian inn, where a number of people from the city are sitting at tables, eating. In the foreground a little girl in trim and dainty attire, who has just come down the steps of the terrace, is distributing from a basket which she holds under her left arm cakes and delicacies to a group of village children. The little tots are so delighted at the unexpected treat that they have quite neglected a baby, who is crying on the ground, his shoes kicked off. In the immediate foreground at the right, with his back turned, stands an older boy, who seems already to have learned to distrust the world, and can hardly believe the reality enacted before his eyes. Beyond him at the end of the terrace is a swing, where several children are collected. At the upper right appear the house-tops and church spire of the village.

Signed at the lower left corner, L. KNAUS, 1890.



No. 42

THE ADVENTURE

BY

FRANZ VON DEFREGGER

No. 42

FRANZ VON DEFREGGER

GERMAN 1835—

THE ADVENTURE

5000
Height, 43 $\frac{1}{4}$ inches; length, 54 $\frac{3}{4}$ inches

GROUPED about an outdoor kitchen built of logs and rough-hewn timber, a group of Tyrolean peasants is listening to the tale of a hunter, who with pipe in mouth and hat on the back of his head is seated at one side, and leaning forward gesticulates with his left hand to emphasize some point in his story. His gun, strapped over his shoulder, hangs with the muzzle down. Before him to the right are his listeners, two girls and three men; one girl is standing, the others of the group are seated or reclining. Their poses and expressions show how wholly absorbed they are in the recital. In the center of the composition, but in the shadow inside of the kitchen, an old woman wholly preoccupied with her cooking is stirring something in a large copper kettle hanging over the fire. Between her and the seated girl a boy attentively watches a little girl stringing beads. Curled up in a corner behind the story-teller is a mountaineer, sound asleep, and above him, hanging from beams, are curiously patterned scythes and rakes. The scene is in the Tyrolean Alps.

Signed in the lower right corner, F. DEFREGGER, 1892.



CONCLUDING EVENING'S SALE
OF PAINTINGS

FRIDAY, FEBRUARY 14, 1913

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING PROMPTLY AT 8:30 O'CLOCK

No. 43

COURT D'AMOUR

BY

ADOLPHE MONTICELLI

No. 43

ADOLPHE MONTICELLI

FRENCH 1824—1886

COURT D'AMOUR

Height, 14 inches; width, 10½ inches

36"
ON a hillside, against the edge of a dense wood, with a solitary glimpse of sky showing to the left, is a group of poetic figures, all women, eight in number, some of whom are reclining, others sitting or standing; a little Cupid is in their midst. Their poses and costumes express elegance and distinction, and the whole canvas is permeated with the color, gem-like in texture and quality, which is characteristic of this fascinating painter.

Signed in the lower right corner, MONTICELLI.



No. 44

ROMANTIC SCENE

BY

ADOLPHE MONTICELLI

No. 44

ADOLPHE MONTICELLI

FRENCH 1824—1886

ROMANTIC SCENE

Height, 14 inches; width, 10½ inches

2000

IN a setting of rugged hillside and trees, standing out against a broken sky, is a group of ten women, clothed in garments of rich and rare color. Two are seated, and about them as the central point of the composition the others are rhythmically placed in expressive and distinguished attitudes. The picture is full of mystery and poetry.

Signed in the lower left corner, MONTICELLI.



No. 45

À LA FONTAINE

BY

EUGÈNE FROMENTIN

No. 45

EUGÈNE FROMENTIN

FRENCH 1820—1876

À LA FONTAINE

(Panel)

Height, 14 inches; width, 10½ inches

THE scene is in Algeria and the personages are natives. To the right—set in relief against the foliage of a clump of trees and with the trunk of an olive tree crossing before it—is a tall stone fountain where a young man holds a large pitcher under the jet of water. Before its basin, which extends almost to the extreme left, a man leaning against its low wall, and holding by the halter a beautiful horse, talks to another man sitting on the ground to his left. The shining gray-white coat of the horse is brought out conspicuously by a dark-bay horse standing at the back on the other side of the basin. Before a tree which is at the extreme left in the middle distance, a man is coming forward, and near him a bit of blue distance shows. The sky, blue with light clouds, is luminous, and the picture is full of sunlight.

Signed in the lower right corner, EUG. FROMENTIN.

Purchased of M. Knoedler & Co., New York, 1895.



No. 46

LES PETITS NAUTONIERS

BY

ALEXANDRE GABRIEL
DECAMPS

No. 46

ALEXANDRE GABRIEL DECAMPS

FRENCH 1803—1860

LES PETITS NAUTONIERS

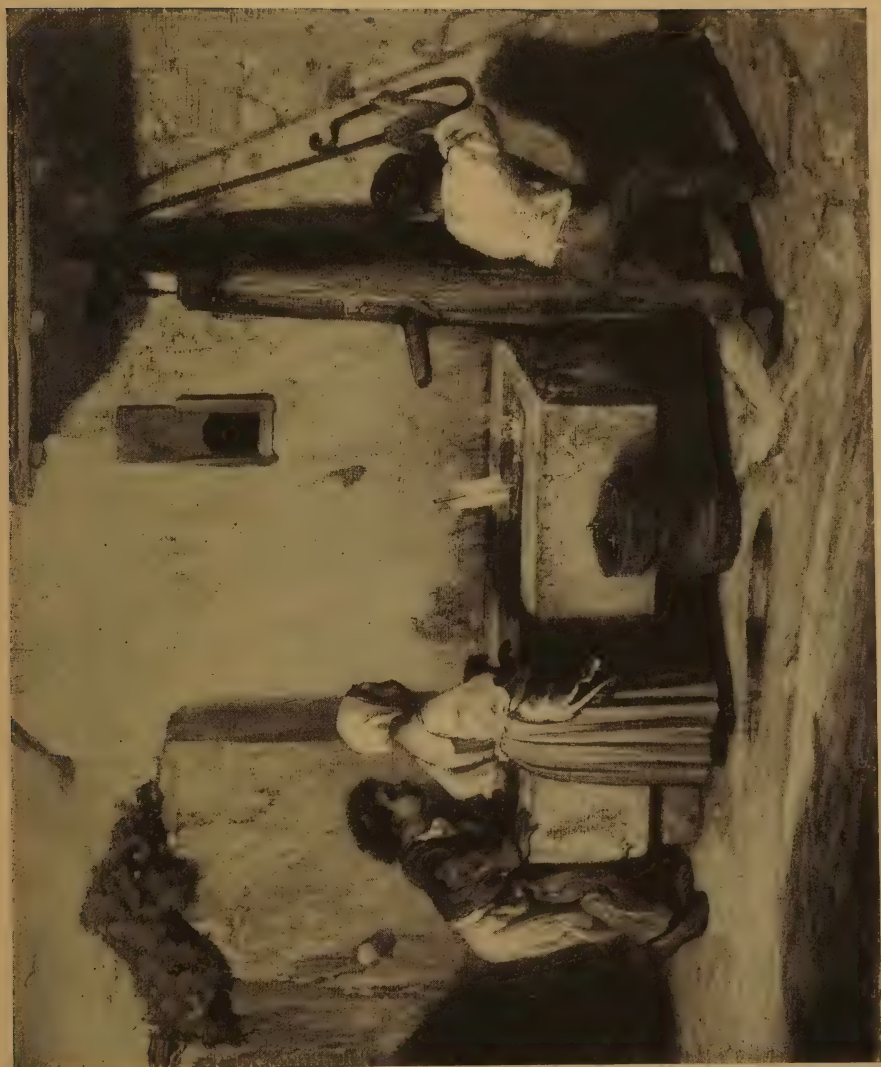
Height, 13 inches; length, 16 $\frac{1}{8}$ inches

5600
IN the courtyard of an Italian farm, a low stone basin, which is set against the wall in a corner, is being filled with water from a primitive wooden pump that a little boy is working with all his might. Standing before it another boy, and a little girl who holds a dog under one arm, are intently watching a toy sailboat floating in the basin.

Signed half-way up at the left, D. C.

Collection of Earl Northbrook, England.

Purchased of M. Knoedler & Co., New York, 1895.





6000
No. 47

JEAN JACQUES HENNER

FRENCH 1829—1905

PENSEROSA

Height, 18½ inches; width, 15 inches

AN idealized presentment of a young woman, her face turned to the left in full profile, and resting upon her right hand. The suggestion of an open book is before her. The hair, which is light chestnut, and the luminous quality of the flesh, brought out by the deep, full crimson of the dress, and the dark background, are characteristic of this distinguished artist.

Signed in the lower left corner, J. HENNER.

Purchased of M. Knoedler & Co., New York, 1895.

No. 48

JEHAN GEORGES VIBERT

FRENCH 1840—1902

A THEOLOGICAL DISPUTE

Height, 12 inches; length, 17 inches

5000
IN an interior with tapestried walls, showing only to the height of a large carved mantelpiece, which occupies half of the background, two ecclesiastics are seated in big armchairs, turned back to back. The one facing the mantelpiece, of the nervous type, sits with his legs crossed, his right hand clutching the back of his head in an attitude unmistakably significant of very high temper. The other, turned toward the left, is of a more sanguine temperament, and his big comfortable person, dressed in the light robe of some monastic order, fills the velvet upholstered fauteuil whose arms his hands are clutching. His frowning face expresses stubbornness and resentment. On the plain wooden floor at his side a massive volume is lying, where it may have been thrown in anger. Behind him a cloth-covered table is loaded with books, bottles and dishes.

Signed in the lower left corner, J. G. VIBERT.

E. S. Chapin Collection, New York, 1893. Catalogue No. 82.





No. 49

JEAN THÉODORE GÉRICAUT

FRENCH 1791—1824

THE WHITE HORSE

Height, 21 inches; length, 26 $\frac{1}{4}$ inches

A FULL-BLOODED Arabian stallion, seen from the side and facing to the right, is standing in front of a stone pillar against a dark stable background, with a drinking-trough set against a wooden stall before him. With waving mane and tail, and neck arched, he holds his head down, with an attentive eye looking at the spectator as if fully conscious of his presence. The light as it falls on the sleek coat of the finely developed animal reveals every detail of the modeling.

No. 50

ROSA BONHEUR

FRENCH 1822—1899

HIGHLAND CATTLE AND SHEEP ON A MOUNTAIN PASTURE

Height, 20 $\frac{1}{4}$ inches; length, 31 $\frac{7}{8}$ inches

690^v
THE scene represents an upland pasture, and in the distance crests of mountains are seen. The central figure is a handsome bull, seen from the side and facing to the right, his dark hide contrasting strongly with the sky and with the light tones of some sheep lying on the ground before and beyond him. A little removed at the right are two cows, one of which is lying down. The lines of the landscape setting are simple and large, the sense of height and the solidity of the ground being finely expressed.

Signed in the lower left corner, ROSA BONHEUR, 1862.

Fowler, London, 1899. Catalogue, page 30, No. 82.

Collection of Sir James Fowler, London.

Purchased of M. Knoedler & Co., New York, 1899.



No. 51

A CAVALIER

BY

JEAN LOUIS ERNEST
MEISSONIER

No. 51

JEAN LOUIS ERNEST MEISSONIER

FRENCH 1815—1891

A CAVALIER

Height, $11\frac{1}{4}$ inches; width, $6\frac{3}{4}$ inches

4360
LEANING against the end of a wall and facing the spectator, a French Louis XIII musketeer stands in a careless pose, with his right arm crossed over his chest and his left hand curling his mustache. His costume consists of a light yellowish-brown leather coat having silk sleeves, striped in two shades of yellow, which show their blue satin lining at the wrists; gray velvet trousers; high boots of brown leather, the cuffs of which are turned down; a lace collar and fluffy wristbands, and a soft felt hat with a feather. The hilt of his sword shows at his side. On the wall to the left hangs a fine tapestry of which little more than the large border is visible. In the remainder of the background, which is dark so as to bring out the figure, is an open oaken door, beyond which a glimpse of a window shows between heavy draperies.

Signed at the bottom toward the left, E. MEISSONIER, 1880.

Collection of Charles J. Osborn, New York, 1893. Catalogue No. 77.



No. 52

LE GARDEUR DE MOUTONS

BY

JEAN FRANÇOIS MILLET

No. 52

JEAN FRANÇOIS MILLET

FRENCH 1814—1875

LE GARDEUR DE MOUTONS

(Panel)

Height, 14 inches; width, 10½ inches

22
100
IN the foreground, standing in the shadow, against a rock surmounted by trees and dense foliage, a shepherd in his long cloak, his face turned toward his flock, is resting with both hands on his staff. To the right his dog, in partial shadow, keeps watch. The rest of the picture is all sunlight. The sheep are massed below in a narrow space, beyond which rises a hill that is topped by a clump of trees silhouetted against the summer sky.

Signed in the lower left corner, J. F. MILLET.

Purchased of M. Knoedler & Co., New York, 1901.



No. 53

LE PLATEAU DE BELLECROIX

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 53

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

LE PLATEAU DE BELLECROIX

(Panel)

Height, 10½ inches; length, 21½ inches

15200
A FLAT landscape with a clear, radiant sky, and a horizon line which extends with almost severe simplicity straight across the canvas, is enlivened throughout its length by trees standing in clusters and singly. The picture is lighted by the rays of the setting sun, except the foreground, which is enveloped in shadow. Just beyond this shadow a stream moving picturesquely through the meadows shows here and there, and near the center a cow is drinking, watched by a peasant; near their right is a tall tree. A darker tree to the left is a significant note in the balance of the composition. The picture expresses the serenity and beauty of the hour.

Signed in the lower right corner, TH. ROUSSEAU.



No. 54

THE POOL IN THE FOREST

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 54

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

THE POOL IN THE FOREST

(Panel)

Height, 10 $\frac{5}{8}$ inches; length, 18 $\frac{5}{8}$ inches

3800
THE picture represents a romantic site in the Forest of Fontainebleau and is distinguished by the fine design of groups of trees against the afternoon sky. Striking across from the right, where some foliage is illumined, the light shines full upon a mass of trees at the left. In the center is a little valley cast in mysterious shadow, where a pool can be discerned, with here and there the top of huge boulders glistening in the light of the sun, which also touches the tops of trees at the left. A woman sitting on a rock is fishing. Soft summer clouds sail across the sky.

Signed at lower left corner, TH. ROUSSEAU.

Purchased from M. Knoedler & Co., New York, 1901.



No. 55

*LA MARE À PIAT, FORÊT DE
FONTAINEBLEAU—SOLEIL
COUCHANT*

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 55

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

LA MARE À PIAT, FORÊT DE FONTAINE-
BLEAU—SOLEIL COUCHANT

(Panel)

Height, 15 inches; length, $21\frac{5}{8}$ inches

9900
A MEADOW and a range of distant, low-lying hills bounding it are seen under a transparent and luminous evening sky, the light of which is being reflected in a little pool in the center of the meadow. On the near bank of the pool two men are sitting, one with his back to the spectator. Low-growing brush covers the foreground, where rocks show here and there. To the right in the middle distance are two trees beautiful in character and contour. On a further plane at the extreme left are farm buildings, seen among trees.

Signed in the lower left corner, TH. ROUSSEAU.

Collection of Comte de la Panouse, Paris.

Purchased from M. Knoedler & Co., New York, 1896.



No. 56

THE POOL—CLEARING OFF

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 56

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

THE POOL—CLEARING OFF

(Panel)

Height, 13 $\frac{3}{4}$ inches; length, 20 inches

17000
AN expanse of uncultivated land is enveloped in shadow and occupies the whole foreground up to the middle distance. A path leading through stunted vegetation and outcropping rocks passes to the left of a little pool, near the center of the composition, and here a woman is watching some cattle drinking. Trees extending from the center to the extreme left stand like dark sentinels in a row, their tops only catching the sunlight, and beyond them a plain illuminated by brilliant sunshine stretches out to a far horizon. The sky is suffused with soft light, as the clouds of a showery day are dispersing.

Signed at bottom to the left, TH. ROUSSEAU.

Purchased from M. Knoedler & Co.



No. 57

*LA CUEILLETTE AU BORD DU
CHEMIN*

BY

JEAN BAPTISTE CAMILLE
COROT

No. 57

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LA CUEILLETTE AU BORD DU CHEMIN

(Painted in 1860-65)

Height, $14\frac{3}{4}$ inches; length, $18\frac{1}{4}$ inches

1000
A FRENCH subject treated and composed with classical feeling and very characteristic of the master. Filling the whole right of the picture is a dense mass of trees whose upper branches and foliage extending outward toward the light join those of a pollard willow at the left, forming an arch through which a road leads toward a distant horizon. Under the arch, which is broken by the trunk of a birch, is a figure walking down the road, and houses are seen to the right. In the foreground, to the right of the road, are two figures of women, one stooping, apparently gathering fagots; to the left is a high bank in shadow. The delicate sky is suffused with pearly light.

Signed in the lower left corner, COROT.

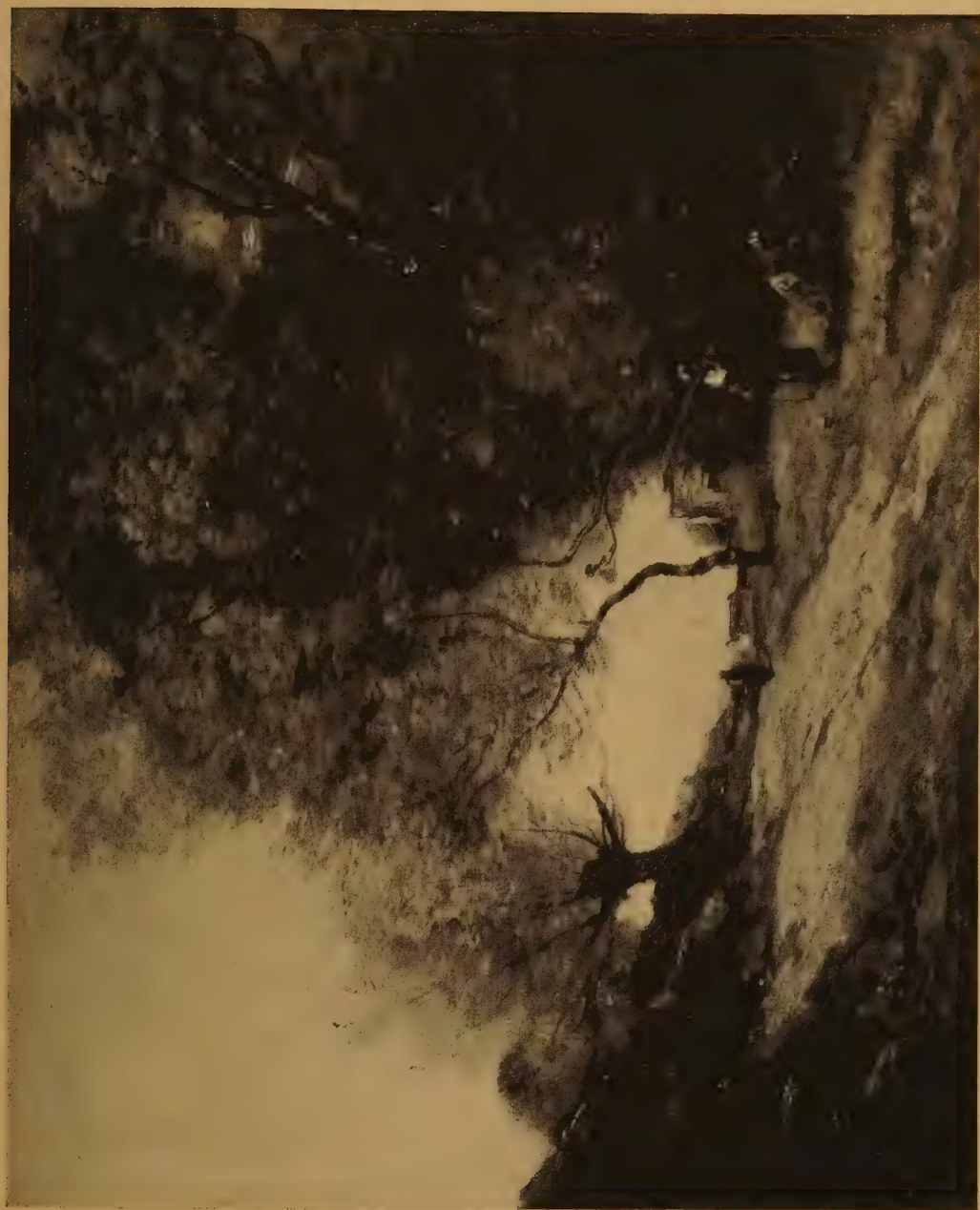
Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, Vol. III, page 156. No. 1659.

Exposition des Maîtres du Siècle, Paris, Mai, 1886. No. 41.

Collection of J. Saulnier, Paris, June, 1886, No. 28, and March 25, 1892, No. 4.

Collection of Dr. Dieulafoy, Paris, 1893.

Purchased of M. Knoedler & Co., New York, 1895.



No. 58

BOHÉMIENNE À LA FONTAINE

BY

JEAN BAPTISTE CAMILLE
COROT

No. 58

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

BOHÉMIENNE À LA FONTAINE

Height, 22 inches; width, 16½ inches

18560
A GIPSY woman stands against a background of trees on one side and a distant body of water on the other. The figure is three-quarters length and is turned a little toward the right. She is looking down, her right hand at her bosom, her left hand holding an empty earthen jar resting on her left knee, which is slightly raised.

This example is the original work, painted 1865-1870. Several copies of the picture exist.

Signed in the lower left corner, COROT.

Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Etienne Moreau-Nélaton, Vol. III, page 60. No. 1423. Collection Perreau, Paris.

Collection Forbes, London, where it was wrongly labeled "Rebecca." Purchased from M. Knoedler & Co., New York, 1905.



No. 59

LE PONT DE MANTES

BY

JEAN BAPTISTE CAMILLE
COROT

No. 59

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LE PONT DE MANTES

Height, 18 inches; length, 23 $\frac{3}{4}$ inches

220000
FROM under the arches of a massively built stone bridge to the left, the river Seine flows down to the right, framed between grassy banks. On the near shore in the foreground are two figures, those of a woman and a child, with a dog, and at the extreme left is a pollard willow; at the water's edge on the opposite shore three women are washing, and above the crest of the high bank, between the trunks and the foliage of poplars and other trees, one gets glimpses of the town, which spreads beyond the bridge, where a church stands as the dominant building. At the back is a hill softly outlined below a tender and luminous sky. The whole tone of the picture is silvery.

Signed at bottom, to right of center, COROT.

Between 1850 and 1860 Corot painted several pictures at Mantes—Mantes, surnamed La Jolie—many showing the bridge, and between 1868 and 1870 two pictures of this bridge seen from entirely different views.



No. 60

*LE BATEAU AU CLAIR DE
LUNE*

BY

JEAN BAPTISTE CAMILLE
COROT

No. 60

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LE BATEAU AU CLAIR DE LUNE

(Painted in 1871-1872)

Height, 24 $\frac{3}{4}$ inches; length, 32 inches

L/1 ∫ 00

A LARGE body of water, extending from a misty and obscure distance into the foreground, indents the shore here beneath the outspreading branches of a stout tree at the left, whose foliage, with that of neighboring trees, fills a large part of the composition. To the right is a boat with three persons, one of whom is making ready to hoist the sail. A full moon is seen across the center of the composition, its light reflected in the water in a shimmering path right up to the shore; to the left a point of land with a building on it—perhaps a church—is seen dimly across a stretch of the water, and some boats are faintly outlined there. Beneath the nearer trees a peasant stands, the upper part of his body silhouetted against the sky. The pearly mist over sky and water, emphasized by the trees, gives an effect similar to that sometimes noted in early morning.

Signed at the bottom to the right, COROT.

Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, Vol. III, page 346. No. 2263.

Exhibited at the Corot Memorial Exhibition at the École des Beaux-Arts, 1875 (No. 94 of the Catalogue); and at the Paris Exposition Universelle of 1878 (No. 206 of the Catalogue).

Collection Verdier, Paris.

Collection of M. Durand-Ruel, Paris, 1895.



No. 61

MANTES LA JOLIE

BY

CHARLES FRANÇOIS DAUBIGNY

No. 61

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

MANTES LA JOLIE

(Panel)

2600
Height, 7¼ inches; length, 15½ inches

FLOWING between wooded banks—that on the right being nearest, and its trees rising up to the top of the canvas—the Seine comes out straight toward the foreground, filling it. A little to the right of the center of the picture, in the middle distance, is a stone bridge, with arches, and leading up to it at the left are some buildings of the town, dominated by the tall twelfth-century collegiate Church of Notre Dame, with its two towers and peaked roof. Beyond the bridge some hills appear in the distance. The sunny serenity of the sky is emphasized by a few thin, pink clouds. The bridge, the village, and the masses of foliage on both sides are reflected in the quiet water.

Signed in the lower right corner, DAUBIGNY, 1858.

Arnold & Tripp, Paris, 1894.

Purchased from M. Knoedler & Co., New York, 1895.

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No. 62

*THE BANKS OF THE OISE—
SUMMER*

BY

CHARLES FRANÇOIS DAUBIGNY

No. 62

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

THE BANKS OF THE OISE—SUMMER

(Panel)

Height, 12 $\frac{1}{4}$ inches; length, 32 $\frac{3}{4}$ inches

7900
COMING out from the left behind the shrubbery growing on a low bank, whose grass and reeds fill half of the foreground, the beautiful Oise flows peacefully toward the foreground at the right, its quiet waters reflecting the opposite shore, where the houses of a little village are scattered amidst the greenery, and where a tall poplar rises high against the limpid, sunny sky filled with soft, fleecy, pink-tinged clouds.

Signed in the lower left corner, DAUBIGNY, 1866.



No. 63

THE WILLOWS

BY

CHARLES FRANÇOIS DAUBIGNY

No. 63

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

THE WILLOWS

(Panel)

Height, $17\frac{3}{4}$ inches; length, $32\frac{1}{4}$ inches

IN the center of a plain bordered by low hills on the horizon, a little stream comes forward, filling the foreground. On its left bank willows are disposed—some of them pollarded—in clusters extending to the right, where before a distant solitary cabin is seen a shepherd with his flock. On a rocky projection of the bank at the right, four peasant women in a group are washing linen in the river.

Signed in the lower right corner, DAUBIGNY, 1864.

Collection of F. A. Stout.

Arnold & Tripp, Paris, 1910.

Purchased from M. Knoedler & Co., New York, 1911.



No. 64

*PASTURAGE NEAR L'ISLE-
ADAM*

BY

JULES DUPRÉ

No. 64

JULES DUPRÉ

FRENCH 1811—1889

PASTURAGE NEAR L'ISLE-ADAM

(Panel)

Height, 11 inches; length, 16½ inches

4200 IN a fresh green meadow a few cattle are grazing and one is lying at rest. A little pool bordered by high grasses and wild flowers shows in the foreground to the right. In the middle distance, in the shade of one of a group of shady willows which are the feature of the composition, a peasant woman sits watching the cattle. By a delicate gradation of values the eye is led on through different planes to the far distance. The sky is gray, with lines of light breaking through along the horizon.

Signed in the lower right corner, JULES DUPRÉ.

Collection Nourrit, Paris.

Purchased from M. Knoedler & Co., New York, 1896.



No. 65

LANDSCAPE

BY

JULES DUPRÉ

No. 65

JULES DUPRÉ

FRENCH 1811—1889

LANDSCAPE

Height, 12½ inches; length, 15¾ inches

4200
A DRAMATIC and forceful landscape, with its foreground almost filled by a pond edged with grass and low bushes, where an oak standing upon a rise to the left is reflected. It is an old, gnarled tree, whose distorted trunk and branches are full of dramatic character. Behind it a dead oak comes out from a background of other trees. To the right a stretch of low country is seen as a blurred mass, with a few trees appearing in the middle distance near the edge of the canvas. The stormy sky shows bits of blue here and there amongst the heavy clouds.

Signed in the lower right corner, JULES DUPRÉ.



No. 66

*LANDSCAPE—“HUTS NEAR A
POOL”*

BY

JULES DUPRÉ

No. 66

JULES DUPRÉ

FRENCH 1811—1889

LANDSCAPE—"HUTS NEAR A POOL"

Height, 12 $\frac{3}{4}$ inches; length, 16 $\frac{1}{4}$ inches

5000
A VIGOROUSLY painted landscape, with an old and scraggly tree—rising at the left and bending toward the center of the picture—whose trunk is reflected in the pool occupying the immediate foreground, its shores bordered by reeds and grasses. The low sky-line is broken at the center by a group of thatched buildings strongly lighted from the left, and at the right the ground rises. The sky is full of movement, with some clouds modeled in strong light and others presenting broad masses in shadow.

Signed at bottom toward the right, JULES DUPRÉ.

Collection Dreyfus, Paris.

Arnold & Tripp, Paris, 1895.

Purchased of M. Knoedler & Co., New York, 1896.



No. 67

A SUMMER LANDSCAPE

BY

JULES DUPRÉ

No. 67

JULES DUPRÉ

FRENCH 1811—1889

A SUMMER LANDSCAPE

Height, 29 inches; length, 37 inches

25000
IN the center of the composition, amidst rocks scattered on its banks and in its bed, a brook which comes from behind a hill at the right, skirting the hill's foot, winds its sparkling and sinuous way to the foreground. An old woman is walking in a path up the slope of the hill, between fine trees, toward a house the roof of which shows above the crest. On the other side of the brook, meadows with trees in the distance spread out and extend to the mountains of the horizon. The blue summer sky is over-spread with active white clouds.

Signed in the lower left corner, JULES DUPRÉ.

Collection Fop Smit, Amsterdam.



No. 68

*LA DISEUSE DE BONNE
AVENTURE*

BY

NARCISSE VIRGILE DIAZ DE LA
PEÑA

No. 68

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1808—1876

LA DISEUSE DE BONNE AVENTURE

Height, 28 inches; width, 23 inches

4100
IN a summer landscape, under a bright sky with clouds, and against a background of trees topped in the distance by a high peaked mountain, is a group composed of five figures standing before one figure sitting to the right, that of a gipsy woman. In the center of the composition a young woman in a blue dress and wearing a white mantilla, and a cavalier in dark costume back of her, watch the little girl in pale-salmon dress whose fortune is being told. Between this child and the gipsy is another little girl, who seems absorbed in the event, as does the young page who accompanies the lady and stands behind her. The hand of the latter rests on the neck of a white deerhound, near to which at the extreme left a black dog is lying.

Signed in the lower right corner, N. DIAZ, '75.



No. 69

SUNSET NEAR FONTAINEBLEAU

BY

NARCISSE VIRGILE DIAZ DE LA
PEÑA

No. 69

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1808—1876

SUNSET NEAR FONTAINEBLEAU

Height, 30 $\frac{3}{4}$ inches; length, 40 $\frac{1}{4}$ inches

12600
EXTENDING far out toward small groves at the foot of hills which stand on the horizon is an expanse of wild land, with rough grass, low-growing bushes and outcropping rocks, the flat monotony of which is relieved in the middle distance by clumps of trees to right and left. The sky, which occupies almost two-thirds of the picture, is very dramatic, with the red and yellow hues of the sunset largely hidden under fantastic clouds. Near the foreground, in the center, pools of water reflect the sunset light, and nearby a hunter, followed by his dog, is coming on hurriedly.

Signed in the lower right corner, N. DIAZ, '71.



No. 70

L'APPROCHE DE L'ORAGE

BY

CONSTANT TROYON

No. 70

CONSTANT TROYON

FRENCH 1810—1865

L'APPROCHE DE L'ORAGE

Height, 31 inches; length, 45 $\frac{3}{4}$ inches

21100
UNDER a summer sky filled with threatening clouds full of motion, a wide expanse of fertile country stretches out in a gradual rise to a distant horizon about half-way up the picture. Over it the approaching storm has begun to cast its shadow. Coming from the right in the middle distance are some cattle, driven by two peasants, a man and a woman. The little herd, moving across the picture toward the left, turns about at the end of a verdant slope, and its leaders are coming forward in the middle of the foreground.

Signed in the lower left-hand corner, C. TROYON, 1855.

Collection of the Comte Daupias, Paris, 1892. Catalogue No. 197.

Messrs. Leroy & Co., Paris, 1893.

Blakeslee & Co. Trustee Sale, New York, 1893.

Blakeslee Galleries, New York, 1894.



No. 71

THE APPROACHING STORM

BY

ALEXANDER H. WYANT, N.A.

No. 71

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

THE APPROACHING STORM

Height, 15½ inches; length, 19 inches

3✓✓✓
A VERY dramatic and poetic landscape. A tempestuous sky reveals in its upper part an opening of light clouds, and above the horizon the ominous density of an approaching storm whose somber tones bring out by sharp contrast the vivid light of a sunlit distance. A little above the foreground, in the center of the picture, is a pool set amidst grasses and low-growing brush, and to the left two trees are being tossed in the wind. The painting is spirited and convincing.

Signed in the lower left corner, A. H. WYANT.



No. 72

SUNSET (MONTCLAIR)

BY

GEORGE INNESS, N.A.

No. 72

GEORGE INNESS, N.A.

AMERICAN 1825—1894

SUNSET (MONTCLAIR)

Height, 29 inches; length, 39 inches

24000
To the extreme right is a dense mass of foliage, from which, toward the center, the trunks of two trees stand out conspicuously, the light of the setting sun being seen beyond them. Glowing patches of clouds sail across the sky near the horizon line, which, simple and severe, is broken on the left by some figures, those of a boy sitting on the grass and holding a mandolin, and a little girl standing before him carrying some fagots, in the foreground, and in the distance to the left the suggestion of another figure, walking. In the extreme distance, near the center, a factory chimney is vaguely seen against the sky. In the foreground of stubble and wild flowers is the fallen limb of a tree. This is a characteristic canvas of the artist, a poetic impression of the country about his New Jersey home.

Signed in the lower right corner, G. INNESS, 1885.

Collection of Erwin Davis, New York, 1889. Catalogue No. 71.



No. 73

SUNSET

BY

GEORGE INNESS, N.A.

No. 73

GEORGE INNESS, N.A.

AMERICAN 1825—1894

SUNSET

Height, 29½ inches; length, 47 inches

12500
STANDING out against the glowing evening sky—which near the zenith is full of thickly gathering clouds—two noble elms, beautifully placed at the right of the center of the picture, stand on the right bank of a tranquil stream which flows forward toward the left. A field at the right is bounded by a low stone fence, beyond which a red-gabled building is seen among trees, and in the foreground are some stumps of trees and outcropping rocks. In the middle distance the stream is spanned by the arch of a bridge, and beyond are seen the roofs of houses and a church steeple, among trees, masses of which extend across the picture and are silhouetted against the sky, except at the left, where a distant hill rises in a gentle slope. The picture beautifully expresses the solemnity and mystery of departing day.

Signed in the lower right corner, G. INNESS, 1865.





No. 74

WORTHINGTON WHITTREDGE, N.A.

AMERICAN 1820—1910

SCENE IN CENTRAL PARK, 1874

Height, 16 inches; length, 39 $\frac{3}{4}$ inches

THE peaceful waters of a little lake or stream in a park extend along the foreground of the long and narrow canvas. Rising from the opposite bank, large, tall trees set in an irregular line stand in the shadow, their dark tones contrasting with distant groups of sunlit trees forming a parallel line. Between them is a wide avenue or mall, where a concourse of people is assembled. In the shadow to the left, a man standing on a raised platform is addressing the crowd, and back of him other men are seated. On the outskirts of the listening crowd people are walking about or seated on the grass. The figure nearest the spectator is a child dressed in white, who is sailing a toy boat on water that is filled with reflections of the dark forms of the trees.

Signed in the lower right corner, W. WHITTREDGE, 1874.



No. 75

JERVIS McENTEE, N.A.

AMERICAN 1828—1890

AUTUMN LANDSCAPE WITH FIGURES

Height, 23½ inches; length, 41½ inches

THE light of a late afternoon sky is reflected in a widening brook which flows forward toward the left, where a dark mass of trees and their reflections make a fine contrast. To the right of the center a group of bare trees crosses the sky, rising to the top of the picture. In the extreme distance, beyond low masses of woods, are hills to which by delicate gradations of values the eye is led from the immediate foreground. Figures of children animate the scene. In the center are two young girls, one leaning against a tree, the other sitting on a log. Coming toward them at the right is a young girl with a little child, and here and there boys are playing on the banks of the stream. The foreground shows a growth of stubble and low-growing bushes, with a beach of earth and stones to the left.

Signed in the lower right corner, J. McENTEE, 1875.

No. 76

*LE WAGON DE TROISIÈME
CLASSE*

BY

HONORÉ DAUMIER

No. 76

HONORÉ DAUMIER

FRENCH 1808—1879

LE WAGON DE TROISIÈME CLASSE

Height, 25 inches; length, 34½ inches

40" " "

IN the interior of a French third-class railway carriage, filled with characteristic types, the seats are parallel to the foreground and two of the windows show on the left. Seated at the left on the first bench, and facing the spectator, a mother looks down upon the sleeping child in her arms. Near her an older woman, wearing a hood, clasps her hands over the handle of the basket she holds on her lap, and looks directly at the spectator; beside her, in the shadow, a boy with his hands in his pockets sleeps soundly. Every one of the faces seen in the background is markedly individualized. The handling is vigorous, and the picture has great beauty of tone and color.

Collection Duz, Paris.

Arsène Alexandre, "Honoré Daumier," Paris, 1888. Catalogue, page 375.



No. 77

COMBAT EN ALGÉRIE

BY

FERDINAND VICTOR EUGÈNE
DELACROIX

No. 77

**FERDINAND VICTOR EUGÈNE
DELACROIX**

FRENCH 1798—1863

COMBAT EN ALGÉRIE

Height, 35 $\frac{3}{4}$ inches; width, 28 $\frac{1}{4}$ inches

16606
ON the crest of an isolated mountain, rising in the middle distance to the left, a walled and turreted town is being attacked by a party of Arabs. The defenders, having come down to the foot of the mountain, are advancing toward and firing at the attacking party. At the right the scene is closed in by a wall of precipitous cliffs, against which, at the very edge of the canvas, is seen a cluster of trees standing on the slope of a hill that comes down diagonally from the right and fills the foreground. Arabs of the invading party are scattered on the path which runs along this hill, and one of them on horseback is descending into the valley, toward the enemy. A wounded cavalier and his horse are lying in the foreground, and beyond them a wounded Arab is kneeling. One of the last pictures painted by the artist, and first called by him "La Perception de l'Impôt Arabe."

Signed at bottom to left of center, EUG. DELACROIX, 1863.

Collection Édouard André, Paris.

Exhibition of the Pavillon de Flore, Paris, 1878.

Collection Fop Smit, Amsterdam.



No. 78

BONAPARTE EN ÉGYPTÉ

BY

JEAN LÉON GÉRÔME

No. 78

JEAN LÉON GÉRÔME

FRENCH 1824—1904

BONAPARTE EN ÉGYPTÉ

Height, 24 $\frac{1}{4}$ inches; length, 40 $\frac{1}{4}$ inches

3500
ON a barren hill in the foreground the colossal ruined statue of the Sphinx stands at the right of the center. Napoleon has ridden up from the left foreground and sits his horse looking steadily at the Sphinx, both he and the horse seen in profile. His escort is not seen, but shadows cast on the ground at the extreme left show that it is there. A vast desert plain extends behind and below the Sphinx, toward the left, where, like an army of ants, the serried ranks of Bonaparte's soldiers are marching. A chain of mountains extends across the extreme distance. The sky is of unbroken blue, with the haze of heat lying above the horizon. The effect is of shimmering light and opalescent color.

Signed in the right lower corner, J. L. GÉRÔME.

Exhibited at the Salon, Paris, 1886 (No. 1042).

Purchased of M. Knoedler & Co., New York, 1895.



No. 79

TRANSPORT OF PRISONERS

BY

ALPHONSE DE NEUVILLE

No. 79

ALPHONSE DE NEUVILLE

FRENCH 1836—1885

TRANSPORT OF PRISONERS

(Also known as "Retour de Reconnaissance")

Height, 46½ inches; length, 31 inches

6600
TRUDGING along a muddy road which occupies the foreground, going toward the right, where it turns and leads up to the top of a hill a few rods away, some German prisoners are being escorted by a few French cavalrymen. In the immediate foreground one of the French dragoons, his head bandaged, has dismounted and leads his horse; another, a non-commissioned officer carrying a number of Prussian pennants, has turned his horse about and is shouting to someone outside the picture. Before them the four prisoners, of whom two are Uhlans, are walking single file. At the top of the rise the officer commanding the little escort shakes hands with an infantry officer, whose command is seen to the right at the edge of a wood. Before him two dragoons, carbines in hand, are leading the little party. Beyond, to the left, are seen some hills.

Signed in the right-hand lower corner, A. DE NEUVILLE, 1880.

Collection of Charles J. Osborn, New York, 1893. Catalogue No. 89.



No. 80

*PRUSSIAN CUIRASSIERS AT-
TACKING A FRENCH
CONVOY*

BY

JEAN BAPTISTE ÉDOUARD
DETAILLE

No. 80

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH 1848—1912

**PRUSSIAN CUIRASSIERS ATTACKING A
FRENCH CONVOY**

(Episode of the Franco-Prussian War, 1870)

Height, 31 $\frac{1}{4}$ inches; length, 50 $\frac{3}{4}$ inches

6300
PRUSSIAN cuirassiers coming from the right are charging toward a road, marked on each side by a row of poplar trees, which extends transversely across the picture, above the foreground, and where the French infantry protecting a convoy are making their stand. On the edge of the road, between the poplars, the French soldiers are seen with bayonets fixed; a few of them are firing, and a mounted officer is giving orders. Behind them are the wagons, conspicuous among them a field ambulance flying the Red Cross flag. Farther along, others of the soldiers defending the road are firing, and against the smoke from their volleys, horses and cuirassiers are brought out vividly. In the foreground toward the left a horse and his rider are lying on the ground.

Signed in lower left corner, ÉDOUARD DETAILLE, 1882.

Goupil & Co., Paris, 1890.

M. Knoedler & Co., New York, 1891.

Collection of Charles J. Osborn, New York, 1893. Catalogue No. 91.



No. 81

LA FIN DE LA RÉCOLTE

BY

JULES ADOLPHE BRETON

No. 81

JULES ADOLPHE BRETON

FRENCH 1827—1906

LA FIN DE LA RÉCOLTE

Height, 34½ inches; length, 51½ inches

14800
At the end of the day, in a flat landscape where fields extend back to the horizon, some peasants are hard at work gathering their potato crop. In the foreground a man, his head coming in strong relief against the sky, is pushing a spade into the ground, digging potatoes which a woman, kneeling in front of him in the center of the composition, is gathering in her apron. Near her is a high basket, and sacks filled with potatoes are standing at intervals beyond her. In the middle distance a man, a woman and a boy are pouring the contents of a basket into a sack, and a little to the right two men and a girl are loading filled sacks into a small farm wagon. Farther on and toward the left a fire is burning, the smoke spreading low across the picture. Farm buildings and a line of trees are seen at the extreme left. The soft radiance of the setting sun, which has disappeared, is reflected in the red haze over the horizon and pervades the whole scene.

Signed at the bottom toward the right, JULES BRETON, 1894.

Purchased from M. Knoedler & Co., New York, 1894, who obtained the painting direct from the artist.



No. 82

ROBERT F. BLUM, N.A.

AMERICAN

Born at Cincinnati, Ohio, 1857; died, 1903. In 1890 he went to Japan, commissioned by the Scribners to work conjointly with Sir Edwin Arnold. In the mean time his paintings had brought recognition and he was awarded bronze, silver and gold medals, and was elected member of the Academy of Design. Upon his return from Japan in the fall of 1892, after writing and illustrating articles on Japan, and completing several easel pictures, Mr. Blum made an entirely new departure, taking up mural decoration. The "Moods of Music" in Mendelssohn Hall, begun in 1893, is his first serious effort along the new lines and is an initial proof, as later productions bear witness, that the artist was well qualified to exercise his powers in the broad field of mural painting.

CEILING DECORATION

Circular. Diameter, 11 feet 4 inches

A NYMPH of fair hair and ample figure, partly enwound with a diaphanous pale-green drapery, is resting, smilingly, upon a floating couch of roses, among pink-tinged clouds in a pale-blue sky. A joyous nymph enwrapped in filmy rose—this one with darker hair—clacks her fingers over the reclining one as though in time to a merry dancing tune, a tambourine, just visible, lying beside her rounded hip. A little below and to one side, a third nymph of the golden days, a brunette of supple figure, her filmy garment old rose and dove-color, seen from back and side with her head turned away, reclines on one elbow, resting her free hand on a violin and sheets of music, while amorini gambol about, and near by a volume, or bundle of music, bears the title: Spring—Allegretto.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

BIOGRAPHICAL NOTES AND INDEX

BIOGRAPHICAL NOTES AND INDEX

ALMA-TADEMA (SIR LAURENZ).

ENGLISH

Born at Dronryp, Friesland, January 8, 1836; died, 1912. Educated at the Gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which became a great influence in his art life. Student of art in Antwerp Academy, 1852; subsequently pupil of Baron Henry Leys. In 1870 he removed from Brussels to London, which was thereafter his home. He won many honors, was a knight of many orders, and a member of the Royal Academies of Amsterdam, Munich, Berlin, London, Stockholm, Vienna, and Madrid. Medal, Paris Salon, 1864. Medal, Second Class, Universal Exhibition, 1867. Legion of Honor, 1873, and Officer, 1878. Grand Gold Medal, Berlin, 1874. An Associate of the Royal Academy, 1876. Elected Royal Academician in 1879. Honorary Professor of the Royal Institute of Fine Arts, Naples; and Corresponding Member of the Academy of the Beaux Arts, France.

4. UNWELCOME CONFIDENCES

30. CONVERSION OF PAULA BY ST. JEROME

BONHEUR (MARIE ROSA).

FRENCH

Born at Bordeaux, March 22, 1822; died, 1899. Pupil of her father, Raymond B. Bonheur. Her first two pictures exhibited at Bordeaux, 1841, attracted much attention, and were followed by others which established her world-wide fame. First exhibited at the Salon in 1845. Her painting, "Bœufs Rouges du Cantal," won her her first award, a gold medal of the third class, 1847. During the Franco-Prussian War, her studio and residence at By, adjoining the Forest of Fontainebleau, were respected by special order of the Crown Prince of Prussia. From 1848 she was Director of the Paris Free School of Design for Young Girls, which she founded. "Exempt" from Jury of Admission by special decree, July 27, 1853. In 1865, Maximilian and Carlotta sent her the Cross of San Carlos. Elected member of the Academy of Fine Arts of Antwerp, 1867. Medals: 1845, '48, '55, '67 (*Exposition Universelle*). Legion of Honor, 1865, personally delivered by the Empress Eugénie; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. Officer of the Legion of Honor, 1894. Officer of the Most Noble Order of Santo Jacobo, 1894.

50. HIGHLAND CATTLE AND SHEEP ON A MOUNTAIN PASTURE

BRETON (JULES ADOLPHE).

FRENCH

Born at Courrières, in France, in 1827; died, 1906. He studied under Drölling and Devigne, and made his first success in Paris as early as 1849. Within a very few years he established his reputation as a painter of peasant subjects,

and when his picture "Blessing the Harvest" was bought by the French Government he took his place at once in the front rank of French artists. Many of his best pictures are now in the United States, and he is represented in most of the notable collections of modern art the world over. No artist has been more popular, and no one has had a greater number of medals and other distinctions. He received, among others, medals at Paris in 1855, '57, '59, '61, '67, and the Medal of Honor in 1872. He was made Chevalier of the Legion of Honor in 1861, Officer in 1867 and Commander in 1889. He was a corresponding member of the Academies of Vienna, Stockholm, Madrid and London, and a Member of the Institute of France.

81. LA FIN DE LA RÉCOLTE

CONSTABLE (JOHN), R.A.

ENGLISH

Born in 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruisdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had made him desire to be a painter. Especially did he advance the study of light and air, and in his pictures for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was elected to the Royal Academy in 1837.

3. THE SLUICE

COROT (JEAN BAPTISTE CAMILLE).

FRENCH

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and of Victor Bertin. Went to Italy in 1826, and in studying nature, as he continued to do on returning to France, in Provence, Normandy, and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with highly poetical and tender feeling, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of landscape painting. He is well characterized, in a sonnet by an American poet, as "Thou painter of the essences of things." Medals: Second class, 1833; first class, 1848 and 1855. Legion of Honor, 1846; Officer, 1867.

To Corot life was one unbroken harmony. "Rien ne trouble sa fin, c'est le soir d'un beau jour." His sister, with whom the old bachelor lived, died in the October of 1874. On February 23d of the following year, when he had just completed his seventy-ninth year, he was heard to say as he lay in bed, drawing

in the air with his fingers: "*Mon Dieu*, how beautiful that is—the most beautiful landscape I have ever seen!" On his deathbed his friends brought him the medal struck to commemorate his jubilee, and he said: "It makes me happy to know that one is so loved; I have had good relatives and dear friends. I am thankful to God." With these words he passed away—the sweetest poet painter and the "tenderest soul of the nineteenth century."

57. LA CUEILLETTE AU BORD DU CHEMIN

58. BOHÉMIENNE À LA FONTAINE

59. LE PONT DE MANTES

60. LE BATEAU AU CLAIR DE LUNE

CROME (JOHN), ("OLD CROME").

ENGLISH

Born at Norwich, 1769. The son of a journeyman weaver, he was in due course apprenticed to a coach painter. His spare time was spent in drawing the scenery around his native city, and after the expiration of his apprenticeship he determined to be a painter. He eked out his scanty resources by giving lessons in drawing and painting. In 1805 he founded the Norwich School of Art, of which Vincent, Stark, and Cotman were the other leading representatives. In later life he visited Paris and studied with eagerness the Dutch landscapes in the Louvre. Hobbema was his idol, and his own work is a direct and exact realism, pictorially arranged in a harmony of brown tones under the influence of the Dutch. He died in the city where he had spent his whole life, in 1821.

33. THE WILLOW TREE

CUYP (AELBERT).

DUTCH

Born at Dordrecht, 1620; died there, 1691. Landscape, animal and marine painter. This highly gifted artist was from early infancy associated with, and attracted by, the beauties of graphic imitation. His father, Jacob Gerritz Cuyp, an artist of no inconsiderable talent, both in portraiture and landscape, was one of the founders of the Academy of Painting at Dort, and it was from him that Aelbert received his first instructions, and in his early works may be traced the style of his father. England appreciated and purchased his works long before his own countrymen recognized his ability, and some 200 out of 336 canvases painted by him were owned in England as late as the close of the nineteenth century.

23. THE MUSSEL EATER

DAUBIGNY (CHARLES FRANÇOIS).

FRENCH

Born at Paris, 1817; died there, 1878. Son and pupil of the distinguished miniature painter of the French Restoration, Edme François Daubigny, 1789-1843. He visited Italy, and returning in 1836, studied under Paul Delaroche. Daubigny was, with Rousseau, Corot, and Jules Dupré, a lover of the banks of the Oise. On a boat arranged with all necessary equipments for a house and

studio combined, he made long excursions on the Oise and the Seine. A dweller in the open air, he rendered with all the freshness of springtime the tender accuracy of color which contact with nature alone made possible, and brought to landscape painting an unusual grace. Medals: 1848, '53, '55, '57, '59, '67. Legion of Honor, 1859. Officer of the Legion of Honor, 1874. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

It is quite probable that other men of the Barbizon School at times were greater artists than he, but none of them possessed Daubigny's absorbing love of what was beautiful in nature for its own sake, or the exquisite sensibility and frankness with which he painted those familiar scenes which have so long delighted the lovers of the beautiful in nature, and filled their hearts with a sincere affection.

- 61. MANTES LA JOLIE
- 62. THE BANKS OF THE OISE—SUMMER
- 63. THE WILLOWS

DAUMIER (HONORÉ).

FRENCH

Born in Marseilles in 1808. Painter and caricaturist. During the *bourgeois régime* of Louis Philippe, Daumier was the great caricaturist of politics, and later by his studies of misfortune and vice and of the street life of Paris he achieved a wonderfully comprehensive record of his time. It has the value of historical data and is at the same time great art by reason of the largeness, and simplicity of line, the form of characterization, and the avoidance of all triviality. His "Robert Macaire" series, published in "Charivari," was highly celebrated. In 1877 he became blind, and he died at Valmandois in 1879, in a house given him by Corot.

- 76. LE WAGON DE TROISIÈME CLASSE

DECAMPS (ALEXANDRE GABRIEL).

FRENCH

Born at Paris, March 3, 1803; died at Fontainebleau, August 22, 1860. Pupil of Abel de Pujol, of David, and also of Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of nature. His name was soon counted with those of Ingres, Delacroix, and Delaroche, as a leader of the modern romantic French school. Decamps' restless spirit sent him on many wanderings, and from a visit to Asia Minor he brought back the inspiration and material for the Oriental subjects, bathed in sunlight and glowing with slumberous color, which gave him a distinctive place among the masters of the day. In his greatest success his life was not happy. He had his studio and hunting lodge in Fontainebleau, and he divided his life between painting and hunting to dissipate his brooding on his disappointment in life. He had few friends, though with Millet and other artists of his circle he was on amicable terms. Medals and honors only deepened his disgust at his inability to create monumental masterpieces. Only his great mind preserved him from total misanthropy. One day in 1860 he rode

into the forest with his favorite hounds to hunt. The baying of the dogs attracted the attention of a forester, and he found one of the greatest artists of the world thrown from his horse and helpless from an injury which proved mortal.

46. LES PETITS NAUTONIERS

DEFREGGER (FRANZ VON).

AUSTRIAN

Born at Stronach, Tyrol (Austria), 1835. Pupil of Munich Academy under Piloty, 1860. Gold Medals: Munich, Vienna, Berlin, Paris. Professor of Munich Academy. Order of St. Michael; of Francis Joseph; of Isabella the Catholic. Honorary Member of the Berlin, Vienna, and Amsterdam Academies. Ennobled in 1880. His work "Arriving at the Ball" was sold in the George I. Seney Sale, New York, 1885, for \$10,500.

42. THE ADVENTURE

DELACROIX (FERDINAND VICTOR EUGÈNE).

FRENCH

Born at Charenton St. Maurice, near Paris, 1798; died at Paris, 1863. Pupil of Guérin. Exhibited in 1822 his "Dante and Virgil," which won him reputation, and he might have received high academic honors if he had not diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He traveled in Spain and North Africa in 1831, and between that and 1855 executed important public commissions, decorating the Chamber of Deputies, the Library of the Luxembourg, the Church of St. Sulpice, and galleries in the Louvre and the Hôtel de Ville. Shortly after the conception of these last he died; and, being dead, began straightway to live in the popular imagination. While during his lifetime he seldom got more than four hundred dollars for his largest paintings, the sale of the pictures he had left behind him netted the sum of one million eight hundred thousand francs.

For the principles of art to which he clung, let himself speak: "This famous thing, the Beautiful," he once wrote, "must be—every one says so—the final aim of art. But if it be the only aim, what then are we to make of men like Rubens, Rembrandt, and, in general, all the artistic natures of the North, who preferred other qualities belonging to their art? In any case, there is no recipe by means of which one can attain to what is called the ideally beautiful. Style depends absolutely and solely upon the free and original expression of each master's peculiar qualities." Legion of Honor, 1831; Officer, 1846; Commander, 1855. Member of the Institute, 1857.

77. COMBAT EN ALGÉRIE

(First called by the artist: LA PERCEPTION DE L'IMPÔT ARABE)

DETAILLE (JEAN BAPTISTE ÉDOUARD).

FRENCH

Born at Paris, 1848; died there, Dec. 24, 1912. Favorite pupil of Meissonier. Exhibited at the Salon, in 1868, his "Halt of Infantry," which received much

praise, and in 1869 the "Rest During the Drill at Camp St. Maur," which won for him a medal, and which established his reputation as one of the most popular military painters of the day. Member of the Institute, 1892. He served upon the Staff in the Tunisian Campaign, 1881. Visited and painted in England and Austria, and in Russia he executed many important works for the personal collection of the Czar. President of the Society of French Artists, 1895 (*Champs Elysées*). Medals, Paris, 1869, '70, '72. Medal of Honor, 1888. Legion of Honor, 1873; Officer, 1881; Commander, 1897. Grand Medal of Honor, 1897. Grand Cordon of the Order of St. Stanislas of Russia, 1897; Military Medal of England (Queen's Jubilee), 1897; Colonial Medal (Tunisian Expedition).

80. PRUSSIAN CUIRASSIERS ATTACKING A FRENCH CONVOY

DIAZ DE LA PEÑA (NARCISSE VIRGILE).

FRENCH

Born at Bordeaux, of Spanish parents, 1809; died at Mentone, 1860. Diaz was one of those who gave celebrity to the village of Barbizon, in the forest of Fontainebleau. Anything served him as a pretext for bringing to light his marvelous aptitude as a colorist. He rendered with equal facility the enchantments of the landscape flooded with sunshine and the deep forest in luminous twilight, or nymphs with flesh of exquisite tone; and dazzled the eye with all the seductions of a grand colorist.

He lives by his Fontainebleau landscapes. He is the third man in the great triad, and, though different in sentiment, mood and individuality from Rousseau or Dupré, he is to be named with them as one of the great landscape painters of the last century.

Diaz was more successful in a worldly way than either of his companions. His pictures sold readily and he received many honors. But he never forgot his less fortunate comrades. He bought their pictures, loaned them money, kept their heads above water, while ever proclaiming their merit. This was particularly true of Rousseau and Millet. He never let slip an opportunity for testifying to their excellences. In 1851 he was made Chevalier of the Legion of Honor, but Rousseau was overlooked. At a dinner given to the new officers, Diaz made a great commotion by rising on his wooden leg and loudly proclaiming the health of "Théodore Rousseau, our master, who has been forgotten." Medals: third class, 1844; second class, 1846; first class, 1848. Legion of Honor, 1851.

68. LA DISEUSE DE BONNE AVENTURE

69. SUNSET NEAR FONTAINEBLEAU

DIEFFENBACH (H. A.).

GERMAN

Born at Wiesbaden, Feb. 4, 1831. Genre painter, pupil in Düsseldorf of Jordan; returned in 1858 to Wiesbaden, lived in 1863-70 in Paris, then for one year in Switzerland, and in 1871 settled in Berlin. His favorite sphere is children's and peasant life.

38. THE FOSTER MOTHER

DUPRÉ (JULES).

FRENCH

Born at Nantes, 1811; died at L'Isle-Adam, 1889. One of the most original and powerful painters of the modern French School. At twelve years of age he was the principal decorator in his father's porcelain factory on the banks of the Oise. It was in the contemplation of nature, in his isolation amidst her influences, that the mind of the lad was opened to her beauty, and that her mystery was sounded by his thought. In his hours of freedom the boy used to wander over the fields with sketch-book and pencil. No professor interposed himself between this talent in its birth and what it portrayed. What he was ignorant of he asked but of her; what he learned was from her teaching. At eighteen the little china painter had become a young master. At sixty, he was the illustrious, respected veteran of the School of 1830—Delacroix, Rousseau, Diaz, Corot, Barye, Millet, Decamps, and Troyon.

Fortune favored Dupré with a more even disposition than his companion Rousseau. He got along with the world better, was more successful financially, and had less bitterness in his life. He outlived all the early tempests that gathered about the heads of the band, and saw the ideas they had struggled for at last acknowledged. His quiet bearing under success was as admirable as his fortitude under early failure. He was not easily turned aside or beaten down or over-exalted. The belief of his youth he carried with him into old age, firmly convinced that some day it would triumph. Medals: second class, 1833 and 1867. Legion of Honor, 1849; Officer, 1870.

- 64. PASTURAGE NEAR L'ISLE-ADAM
- 65. LANDSCAPE
- 66. LANDSCAPE—"HUTS NEAR A POOL"
- 67. A SUMMER LANDSCAPE

FROMENTIN (EUGÈNE).

FRENCH

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession. But after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marilhat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there—1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as a most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. In this delightful artist the painter's talent was enhanced by a very decided literary aptitude, and thus in his works he not only paints Africa, he narrates it. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

- 45. À LA FONTAINE

GAINSBOROUGH (THOMAS), R.A.

ENGLISH

Born at Sudbury, in Suffolk, 1727. He attended the local grammar school, but making small progress in learning, was placed with a goldsmith in London, who introduced him to Gravelot, an engraver. The latter instructed him in drawing, and obtained for him admission to the St. Martin's Lane Academy. After studying for three years, he hired rooms in Hatton Gardens, and, while waiting for customers, executed a few small landscapes which he sold to the dealers. Meeting with no success in London, he returned to Sudbury in 1745, and married Mary Burr, who had an annuity of two hundred pounds. After living fifteen years in Ipswich, he moved to Bath, where his success as a portrait painter was pronounced. During the fourteen years of his stay in that city he contributed regularly to the Royal Academy exhibitions, so that when he migrated in 1784 to London and rented part of Schomburg House, Pall Mall, he was welcomed as the rival of Reynolds in portraiture and of Wilson in landscape. He was devoted to music and the simple delights of domestic life. In 1788, upon his deathbed, he sent for Sir Joshua. "We are all going to heaven," he whispered, "and Van Dyck is of the party." By his request he was buried in the churchyard at Kew.

21. PORTRAIT OF CAROLINE ANNE HORDE

GÉRICAUT (JEAN LOUIS ANDRÉ THÉODORE).

FRENCH

Born at Rouen, Sept. 26, 1791; died in Paris, Jan. 18, 1824. History and animal painter, pupil of Carle Vernet and of Guérin. In 1817, after serving in the army three years, he went to Italy and studied in Rome and Florence. His "Raft of the Medusa" (1819, Louvre) was loudly denounced by the critics on account of its bold realism; but its exhibition in London brought the painter 20,000 francs and on his return to Paris a gold medal. He executed afterwards many studies in crayon and watercolor, and many lithographs; also he modeled for sculpture.

49. THE WHITE HORSE

GERÔME (JEAN LÉON).

FRENCH

Born at Vesoul, 1824. Died, suddenly, at Paris, Jan. 10, 1904. Pupil of Paul Delaroche, whom he accompanied to Rome, and of Gleyre after his return from Italy. Gérôme was one of the best-known of modern French painters, and he also executed several sculptured groups. His subjects are chiefly characteristic of life in the East. Medals: third class, 1847; second class, 1848, 1855; of Honor, 1867, 1874-1878; for Sculpture, 1878. Legion of Honor, 1855; Officer, 1867; Commander, 1878. Member of Institute, 1865. Professor in the *École des Beaux-Arts*, 1863.

78. BONAPARTE EN ÉGYPTE

GREUZE (JEAN-BAPTISTE).

FRENCH

Born at Tournus, near Mâcon, Aug. 21, 1725; died at the Louvre, in Paris, Mar. 21, 1805. Genre and portrait painter. Pupil at Lyons of Gromdon; he studied afterwards in the Academy at Paris and at Rome. His first picture, "A Father Explaining the Bible to His Children," seemed to exceed anything that was expected of Greuze. He was elected an *agr  * or Associate of the French Academy of Painting in 1755, when his picture, "L'Aveugle tromp  ," was exhibited, and in the same year he went to Italy with the Abb   Gougenot. In 1761 his "L'Accord   de Village" (Louvre) excited the greatest enthusiasm. Angry at being received into the Academy (1769) as a genre and not as a history painter, Greuze retired for a time to Anjou, whence he returned to exhibit pictures which attracted all Paris. Exhibited at the Salons of 1755, '57, '59, '61, '63, '65, '69, 1800, '01, '04. He amassed a large fortune, but lost it during the Revolution. Neglected by the public, which then admired only the new school of David, Greuze passed his last years in misery and regret. His wife, who was Mlle. Barbuty, whose charming face appears in so many of his pictures, was an extravagant and worthless woman, from whom he was separated long before his death.

19. INNOCENCE

GUARDI (FRANCESCO).

ITALIAN

Born at Venice in 1712; died there in 1793. He was a pupil and follower of Canaletto. Worked mostly at Venice. Painter of architectural and landscape perspective views. He painted many pictures of Venice and its buildings and monuments, all charming in style though less exact in detail than those of Canaletto.

15. THE GRAND CANAL NEAR THE PIAZZA OF SAN MARCO, VENICE

16. THE PIAZZA OF SAN MARCO, VENICE

HALS (FRANS).

DUTCH

Born at Antwerp, in 1584; died at Haarlem, 1666. He was a descendant of an old patrician family. Pupil of Karel Van Mander. One of the merriest and brightest-witted of all the Dutch portrait painters.

He was the founder of a National style and a portrait painter who ranks with the greatest masters; his unusual talent excited the admiration of Van Dyck.

His flesh coloring is vital; his handling broad, masterly and vigorous. His facility and intemperate habits led him to be careless, and for a couple of years before his death he was supported by the municipality of Haarlem and pensioned, though meagerly. For a century after he died his talent and genius were so far forgotten that many of his paintings sold for a few pounds. "As a master of brilliant brush-work, and in the consummate power of his handling, he stands second, if second, to Velasquez alone." Seven of his large paintings hang in the Haarlem Museum.

10. THE REVEREND CASPAR SIBELIUS

HENNER (JEAN JACQUES).

FRENCH

Born at Bernwiller, Alsace, in 1829. His father was a peasant and without means, but the municipality, after the young student had shown promising talent in the studio of Gabriel Guérin at Strasbourg, sent him to Paris, where he entered the École des Beaux-Arts and gained the Prix de Rome in 1858, while a pupil of Drölling and of Picot. He spent five years in Italy, and afterwards traveled in various countries in Europe. Attention was first called to the great qualities of his work during his scholarship in Rome, and his "Susannah," exhibited in 1865, established his reputation once for all. He has been a consistent idealist all his life, and his work combines the great charm of purity with a virile strength of effect. He received medals at the Paris Salon in 1863, 1865 and 1866, and at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1873 and Officer in 1878. Medal at the Exposition in 1878; Member of the Institute in 1889.

47. PENSEROSA

HOBBEEMA (MEINDERT).

DUTCH

Born at Amsterdam, 1638; died at same place, 1709. Pupil of Jacob Van Ruisdael. Landscape painter. The figures and animals in his pictures were painted by Berghem, Van de Velde, Lingelbach, Wouwerman and others. Most of his paintings were bought by Englishmen. He was much neglected in his lifetime and little esteemed. He now ranks as one of the greatest Dutch masters of landscape art, thanks to the initiative of England. Less poetic than Ruisdael, he had greater truth in atmospheric effect and brilliancy of color.

24. CASTLE KOSTVERLOREN

HOPPNER (JOHN), R.A.

ENGLISH

Born in Whitechapel, London, 1759, of German descent. At first a chorister in the Chapel Royal, he studied art at the Academy schools. He became an Associate of the Royal Academy in 1793, and a full member a few years later. Under the patronage of the Prince of Wales he rose rapidly as a fashionable portrait painter, and found a rival only in Lawrence. Basing his style upon that of Sir Joshua Reynolds, he maintained, notwithstanding, an originality of his own, and was particularly happy in his rendering of women and children. In 1803 he published "A Series of Portraits of Ladies of Rank and Fashion," engraved from his own paintings. His death occurred in 1810.

32. MRS. ARBUTHNOT

DE HOOCH (PIETER).

DUTCH

Born at Rotterdam in 1632. Died at Amsterdam in 1681. Genre painter. Said to be a pupil of Nicolaes Berchem, but formed himself under the influence of Karel Fabritius and Rembrandt. His early works show clearly the influence

of the soldier painters of the Frans Hals school and of the pupils of Rembrandt, especially Karel Fabritius. He first worked mostly at Delft, later at Amsterdam (from about 1665). One of the most original artists of the Dutch School, and notable as a painter of sunlight and for his portrayal of domestic scenes.

25. THE MUSIC PARTY

INNESS (GEORGE).

AMERICAN

Born at Newburgh, N. Y., 1825; died, 1894. Pupil of Regis Gignoux, 1868. In Italy, 1871-75. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love of and devotion to nature. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. Member of the National Academy of Design. His works adorn some of the most distinguished collections of the land.

72. SUNSET (MONTCLAIR)

73. SUNSET

KNAUS (LUDWIG).

GERMAN

Born at Wiesbaden, 1829. Pupil of Düsseldorf Academy under Sohn and Schadow in 1846-52, then studied in Paris until 1860; visited Italy in 1857-58; lived in Berlin, 1861-66, and at Düsseldorf from 1866 to 1874. Professor at the Berlin Academy from 1874 to 1884. He is the foremost genre painter in Germany. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies. Medals: Paris, second class, 1853; first class, 1855, '57, '59. Legion of Honor, 1859; Officer, 1867. Grand Medal of Honor, 1867; Knight of Prussian Order of Merit, etc., and many medals.

41. A BAVARIAN HOLIDAY

LAWRENCE (SIR THOMAS), P.R.A.

ENGLISH

Born at Bristol, 1769. Died at London, 1830. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes, and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons, at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the Provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds, in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of

the King and Queen which were presented by Lord Macartney to the Emperor of China. In 1794 he was elected a Royal Accademician; he was knighted by the Prince Regent in 1815; and at the death of Benjamin West, in 1820, he was unanimously elected president of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivaled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, Jan. 7, 1830. He was never married. Shortly after his death, a selection of ninety-one of his works was exhibited at the British Institution. He was a member of St. Luke at Rome, and of many other foreign academies; and in 1825 he was created a Chevalier of the Legion of Honor.

20. MISS KENT.

LITSCHAUER (KARL JOSEPH).

GERMAN

Börn in Vienna, Mar. 1, 1830; died in Düsseldorf, Aug. 8, 1871. Genre painter, pupil of Vienna Academy and of Robert Waldmüller, then of Düsseldorf Academy, and of Tidemand; settled in Düsseldorf. Great Gold Medal and honorary member of Amsterdam Academy in 1864.

40. THE COUNTERFEITERS

MAUVE (ANTON).

DUTCH

"It was truly said when Anton Mauve died that Holland had sustained a national loss. Though comparatively a young man, he had made a powerful impression on the art of his country, and did more than any of his contemporaries to infuse into the minds of his fellow-artists higher aims and to lead them toward that close sympathy with nature which was his own inspiration. He loved the Dutch farms, dykes and heaths, and he painted them lovingly and tenderly in a direct, simple way. To him his country was not always dull, gray and damp, as other artists would have us believe. He saw and felt, and shows us, its light and sunshine, too. Through his pictures we may know Holland as it is, with its peaceful peasant life in both field and cottage—not that life of hard and hopeless toil that Millet so often painted, but the life of peaceful and contented labor which, happily, is, after all, the peasant's more frequent lot.

"Mauve was born at Zaandam, Sept. 18, 1838, and died at the house of his brother, in Arnheim, Feb. 5, 1888.

"Though he was for a short time in the school of P. F. Van Os, he was mainly a self-taught artist."—W. MACBETH.

37. WINTER LANDSCAPE

McENTEE (JERVIS), N.A.

AMERICAN

He was born at Rondout, N. Y., in 1828, and began the study of art in the city of New York in 1850 under Frederick E. Church, N.A. A few years later he opened a studio of his own, and in 1861 he was elected a National Academician.

His work represents various characteristic phases of the American scenery and climate. His pictures at the Centennial Exhibition, Philadelphia, in 1876, were commended by the judges, and a picture exhibited at the Royal Academy in 1872 was received with great favor in London. He died in 1891.

75. AUTUMN LANDSCAPE WITH FIGURES

MEISSONIER (JEAN LOUIS ERNEST).

FRENCH

Born in Lyons, Feb. 21, 1815; died, Jan. 31, 1891. Went to Paris in 1830, where he was for four months the pupil of Léon Cogniet. But he formed himself simply by studying the works of old masters, especially the Dutch School. He first became known as an illustrator of books. His first exhibited picture was "The Visitors," 1834. Medals: Third class, 1830; second class, 1841; first class, 1843, '48; of Honor, 1855, '67, '78. Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Grand Commander, 1889. Member of Institute, 1861; Munich Academy, 1867. Honorary Member Royal Academy, London, and other academies. Grand Medal of Honor, 1855, Universal Exhibition; Medal of Honor, 1867, Universal Exhibition.

51. A CAVALIER

MILLAIS (SIR JOHN EVERETT, BART.).

ENGLISH

Born in Southampton, June 8, 1829. Died, 1896. Genre, landscape, and portrait painter. Pupil in drawing at Mr. Sass's Academy, and won in 1838 a silver medal of the Society of Arts with a drawing from the antique; became in 1840 a student in the Royal Academy, where he won in 1843 the silver medal. He exhibited, in 1846, "Pizarro Seizing the Inca of Peru," and in 1847 was awarded the gold medal for his "Benjamites Seizing the Daughters of Shiloh." In 1847 he competed for a commission to paint in the Houses of Parliament, sending to Westminster Hall "The Widow Bestowing Her Mite," and in the same year his "Elgiva Seized by Odo" was in the Academy. In the years 1847-49, in connection with D. G. Rossetti, Holman Hunt, Woolner, and others, seven in all, he founded an association, afterwards called the Pre-Raphaelite Brotherhood, whose motto was Truth. Nothing was to be generalized in their art which could and should be expressed in detail. Their theory was that what is common in Nature is good enough for art. In 1854 Mr. Millais was elected an A.R.A., being, with the exception of Lawrence, the youngest artist who had attained that distinction; he became an R.A. in 1863 and was created a baronet in 1885. He was awarded a 2d class medal at Paris in 1855, a medal of honor in 1878, in which year he was made an Officer of the Legion of Honor, and was chosen a Member of the Institute of France in 1883. He was a member also of the Academies of Edinburgh, Antwerp, Madrid and Rome.

31. THE PET BIRD

MILLET (JEAN FRANÇOIS).

FRENCH

Born at Gréville, Oct. 4, 1814; died at Barbizon, Jan. 20, 1875. Pupil of Mouchel, Langlois, and Delaroche. A peasant himself in origin, his representations of peasant life were painted with simple, earnest feeling, a comprehension of its pathos such as no other painter has reached. His best work began in 1849 with contributions to the Salon, which were continued up to 1870. His early work treated generally of the nude, but later he dropped that entirely. Medals: Second class, 1853 and 1864; first class, 1867. Legion of Honor, 1868.

"While the artistic atmosphere was torn with the cries of partisans, Millet had ears only for the cry of the soil. The peasant of Gruchy is the epic painter of the nineteenth century's newly discovered conception of the dignity of work. Nor does he blink the inherent curse of it—the sweat and pain of labor; the distortion of body, and premature age; the strait conditions and unhonored death—but out of the completeness with which the life conforms to its environments he discovers its dignity."

52. LE GARDEUR DE MOUTONS

MONTICELLI (ADOLPHE).

FRENCH

Born at Marseilles, of Italian parentage, in 1824; died there in 1886. His pictures are noted for the richness of their color and the beautiful tones which they display. They are somewhat suggestive of the figure pieces of Diaz. Monticelli received his early training in the Art School of Marseilles and settled in Paris during the '40's, where the friendship of Diaz opened the way for him to the circles of the artists. He won praise from some of the most noted of these and had attained fame for his wonderful color compositions both in England and America, as well as in France, when the collapse of Napoleon III's Empire sent him back to his native city, which he never left again.

43. COURT D'AMOUR

44. ROMANTIC SCENE

MORLAND (GEORGE).

FRENCH

Born in London in 1763. The son of a portrait-painter, he received instruction from his father, studied at the Academy schools, and assiduously copied the Dutch and Flemish pictures. As early as 1779 his sketches were exhibited at the Academy. At nineteen he threw off all home ties and began a career of recklessness. For a time he was the slave of a picture-dealer, from whom he escaped to France. Later he lived with his friend William Ward, the mezzotint engraver, whose daughter he married. His pictures, distinguished by truthfulness of representation, skilful technique, and qualities of color and light, were prized during his own life and are still sought by connoisseurs. Died, Oct. 29, 1804.

13. RUSTIC SCENE

NASMYTH (PATRICK).

SCOTCH

Born in Edinburgh, 1787; died at Lambeth, 1831. Son and pupil of Alexander Nasmyth, a landscape painter; went to London in 1807, and two years later exhibited his first picture in the Royal Academy. Painted simple landscapes, with much detail in execution, in imitation of the Dutch School, but with great force.

1. EDINBURGH FROM GOGAR

NEUHUYS (ALBERT).

DUTCH

Born at Utrecht, June 10, 1844. Resides at Laren, Holland. Pupil of the Academy at Antwerp. Officer of the Order of St. Michael of Bavaria. Gold medal, Vienna, and two medals of the first class, World's Columbian Exposition, Chicago, 1893. Honorary Member of the Academy of Sciences and Fine Arts of Rotterdam, and of the Society of Aquarellists of Brussels.

36. MOTHER AND CHILDREN

DE NEUVILLE (ALPHONSE MARIE).

FRENCH

Born at Saint Omer, France, in 1836. His parents, who were rich and influential, intended him for an official career, but from the first his tastes inclined to the army, and finally he was sent to the military school at Lorient. During his brief stay there and also in the law school in Paris, which he attended to please his parents, he spent most of his time sketching, and finally determined to become a painter, notwithstanding the remonstrances of his family and friends. He studied with Delacroix and Picot, more as a friend than as a student, but his first pictures were not successful. The Franco-Prussian War gave him, however, the necessary stimulus and opportunity, and his pictures of that epoch are among the most remarkable war pictures ever painted. He received medals at Paris in 1859 and 1861; was made Chevalier of the Legion of Honor in 1873 and Officer in 1881. Died in 1885.

79. TRANSPORT OF PRISONERS

REMBRANDT VAN RIJN (REMBRANDT HARMENSE VAN RIJN).

DUTCH

Born at Leyden, July 15, 1606. Buried in the Westerkerk (Church of the West) at Amsterdam, Oct. 8, 1669. He was the son of a prosperous miller of Leyden whose ambition was to see him in one of the learned professions. But the boy's love for art overcame all difficulties and oppositions, and he entered the studio of Van Swanenburg as a pupil, and later that of Pieter Lastman. The bold, strong features of old age had a fascination for Rembrandt; the bold markings, broad planes, and vigorous lines easily gave him that clue to a mastery of expression which is so characteristic of all his works. In 1631 he opened a studio in Amsterdam, and resided there until his death. In 1634 he married

Saskia Van Uylenborch, whose fair face and form are seen in many of his portraits, biblical and historical pictures. For eight years fortune smiled upon him; his studio was crowded with pupils and he had patronage far beyond his needs. But Saskia died in 1642 and a gloom was cast over the life of the young painter. In 1650 Hendrikje Stoffels, a beautiful young girl from the country, came to live in his home as housekeeper, and cared for him tenderly during his last days of poverty and misfortune until the end came. Unfortunately, Rembrandt had been too lavish in his expenditures, fashion changed and under the influence of French tastes for the lighter, smoother, and more elegant and decorative pictures, Rembrandt was neglected and his more robust art found little favor; debts accumulated, commissions were few, and at last he was declared a bankrupt and his whole effects were sold by auction.

28. LUCRETIA STABBING HERSELF

REYNOLDS (SIR JOSHUA), P.R.A.

ENGLISH

Born at Plympton, Devonshire, July 16, 1723; died in London, Feb. 23, 1792. Son of the Rev. Samuel Reynolds, master of the Grammar School at Plympton, St. Mary's, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began to practice in London, and in 1749 accompanied Commodore, afterwards Lord Keppel, in the ship *Centurion*, to the Mediterranean. At Rome he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life. He returned to England in October, 1752, and settled in London, first in St. Martin's Lane. In 1768, on the establishment of the Royal Academy, he was chosen its first president and was knighted by George III. Upon the death of Allan Ramsay, 1784, he became principal painter in ordinary to the king. He died unmarried, and was buried in St. Paul's Cathedral near Sir Christopher Wren.

22. MISS MORRIS (AFTERWARDS MRS. LOCKWOOD)

ROMNEY (GEORGE).

ENGLISH

Born at Dalton-le-Furness, Lancashire, England, Dec. 15, 1734; died at Kendal, Nov. 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by painting portraits in the north of England at two guineas a head until 1762, when he went to London. In that year and in 1763 he gained premiums from the Society of Arts for his pictures of "The Death of Wolfe" and "The Death of King Edward." In 1773 he visited Italy, and after a two years' absence established himself in London, where until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. His famous model was the notorious but beautiful Lady Hamilton, whose face he reproduced in various guise.

18. LADY HAMILTON AS MADONNA

34. THE WILLETT CHILDREN

35. COUNTESS OF GLENCAIRN

ROUSSEAU (PIERRE ÉTIENNE THÉODORE).

FRENCH

Born at Paris, April 15, 1812; died at Barbizon, near Fontainebleau, Dec. 22, 1867. Landscape painter; pupil of Rémond (1826) and of Lethière. Showed himself a true "naturalist" in his first picture (1826), and up to 1848—when his works, after being for thirteen years excluded from the Salon by the Academical Jury, then abolished, were readmitted—fought the battle of naturalism with varying success, and founded the modern French school of landscape painting, of which he was one of the chief glories. Albert Wolfe said of Rousseau: "He occupied the highest place, because he was the most perfect master. The grand aspect of landscape and its tenderness are equally familiar to him. He renders with the same mastery the smile of creation and its terrors, the broad open plain and the mysterious forest; the limpid, sunbright sky or the heaping of the clouds put to flight by storms; the terrible aspects of landscape or those replete with grace. He has understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp, Corot painting the grace, Millet the hidden voice, Jules Dupré the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely.

"It is useless to repeat the story of his life. It is common knowledge nowadays that he battled against odds, endured neglect and disappointment, and died practically unappreciated. It is small credit to human intelligence that pictures which were rejected at the Salon and declined by the amateurs now sell for enormous prices or are treasured in the art museums of every land. No landscape painter before him ever equaled him, no landscape painter since his time has excelled him; yet it took the race many years to find that out. He went to the shades unsung. 'Rousseau, c'est un aigle.' Honor to you, Père Corot, for uttering that truth so early!"

Medals: third class, 1834; first class, 1849, '55; Medal of Honor, 1867. Legion of Honor, 1852.

53. LE PLATEAU DE BELLECROIX

54. THE POOL IN THE FOREST

55. LA MARE À PIAT, FORÊT DE FONTAINEBLEAU—SOLEIL COU-
-CHANT

56. THE POOL—CLEARING OFF

SIEGERT (AUGUST).

GERMAN

Born at Neu-Wied, 1820; died in Düsseldorf, 1883. Pupil of Düsseldorf Academy under Hildebrandt and Schadow in 1835-46. Professor of that Academy in 1872. Member of Amsterdam Academy. Medal at Vienna.

39. THE OLD GRANDMOTHER

TENIERS (DAVID, THE YOUNGER).

FLEMISH

Painter and engraver. Born at Antwerp, 1610; baptized in the Church of St. Jaques, December 15; died at Perck, near Brussels, April 25, 1690. Pupil of his father. Worked at Antwerp (member of the Guild from 1632). Was made court painter to Archduke Leopold Wilhelm, Governor of the Netherlands, and settled between 1648 and 1652 in Brussels, where he was received into the Guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favored by Leopold Wilhelm's successor, Don Juan of Austria, who is said to have studied under him. He received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden, and the great people in England and other countries. Influenced by Rubens and especially by Brouwer.

5. WOMAN SMOKING IN AN INN

TERBORCH (GERARD).

DUTCH.

Born at Zwolle, between 1613 and 1617; died at Deventer, Dec. 8, 1681. Pupil of his father. Painted in Amsterdam, and also in Haarlem, where he entered the Guild in 1635, under the influence of Frans Hals. Traveled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646-48, at Münster, he became, through the favor of the Spanish envoy to Madrid, the painter of the Diplomatic Circle. He followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies. He returned via England and France to his native country, and settled at Deventer, where he obtained a citizenship in 1655. He afterwards became burgomaster. He first put forward the satin gown, so much used by Mieris and Metsu.

9. LADY POURING WINE

TROYON (CONSTANT).

FRENCH

Born at Sèvres, 1810; died in Paris, 1865. Pupil of Riocreux and Poupart, and influenced by Roqueplan to study nature, for which he showed an individual feeling in his first exhibited works, 1832. A visit to Holland in 1847 revealed to Troyon his true mission, that of an animal painter. His great technical skill and inexhaustible resources as a colorist, and other rare endowments, enabled him to grapple with all the varying moods and effects of nature, and as a cattle and landscape painter he soon became illustrious. Member of the Amsterdam Academy. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878.

Long before he began to paint animals he had won distinction as a landscape painter. His first picture was exhibited at the Salon in 1832, when he was twenty-two years of age; three years later he received his first honor—a medal of the third class; in 1839 the Museum of Amiens purchased his Salon picture; in 1840 he obtained a medal of the second class; in 1846 a medal of the first class, besides having a picture bought for the museum at Lille; finally, in 1849, he received his greatest public preferment—the Cross of the Legion of Honor. All

these honors were awarded him before he had publicly exhibited an important picture of animal life, and were bestowed upon him for his excellence as a landscape painter alone. Troyon saw his landscape and his cattle as a pictorial whole, just as we ourselves behold them in nature.

70. L'APPROCHE DE L'ORAGE

TURNER (JOSEPH MALLORD WILLIAM).

ENGLISH

Born in Maiden Lane, Covent Garden, London, 1775; died, 1851. He was the son of a barber, and his father intended him for his own profession. Of his earlier sketches, made in pencil and India ink when he was a boy, a large proportion consists of careful studies of stranded boats, and different parts of old Dutch shipping. He hired himself out every evening to wash in skies in India ink in other people's drawings, at half a crown a night, getting his supper into the bargain. It was in water color that Turner first painted. By 1789 he began to paint in oils, and this great genius, who now holds the first place in English landscape art, entered the Royal Academy as a student at the age of thirteen, and under the prevailing influence of the day studied the works of Claude Lorrain, the Poussins, Salvator Rosa, and other classical painters. Ruskin says: "The great distinctive passion of Turner's nature—that which separates him from all other modern landscape painters—is his sympathy with sorrow, deepened by his continual sense of the power of death. Colossal in power, he was also tender and delicate in harmony of tint and subtlety of drawing. He had a perfect grasp of English scenery, and shrank from no labor in expressing details. His Yorkshire drawings are peculiarly rich and varied in composition, the rock and hill forms being marvelously accurate, while his skies and effects of mist are exquisitely rendered. Glorious in conception—unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night and morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of a universe; standing like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand."

7. THE CLIFFS AT DOVER

29. EAST COWES CASTLE, THE SEAT OF J. NASH, ESQ.—THE REGATTA BEARING TO WINDWARD

VAN DE VELDE (WILLEM, THE YOUNGER).

DUTCH

Born in Amsterdam in 1633; died at Greenwich, April 6, 1707; buried in St. James' Church, Piccadilly. Son and pupil of Willem Van de Velde the Elder. After he had gained a reputation in Holland he went with his father to England, and in 1674 Charles II granted him a salary of £100 for painting sea fights, for which the elder painter made the drawings. This salary, with an equal pension granted the father, was continued by James II. He was the best known marine painter of the Dutch School. Smith's Catalogue records 329 paintings by him. Most of them are in English private collections.

2. CALM SEA

VAN DYCK (SIR ANTHONY).

FLEMISH

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I through the Countess of Arundel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor. After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I, who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family now at Windsor. In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England via Antwerp, and on the first of December, the birthday of his daughter Giustiniana, he made his will, and on the ninth he expired. He was buried in St. Paul's Cathedral.

27. PORTRAIT OF A GENTLEMAN (SCHELTIVS A BOLSWERT, THE FAMOUS ENGRAVER)

VAN OSTADE (ADRIAEN).

Born in Haarlem; baptized, December 10, 1610; died in Haarlem, April 27, 1685. Pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family took the name of Ostade from a village now called Ostedt, in the environs of Eindhoven, whence his father, a weaver, removed to Haarlem, 1605. Adriaen at a very early age became the favorite pupil of Frans Hals. He married twice, and died a widower. He had many pupils, one of whom

was the famous Jan Steen. He was not only an inimitable painter of rustic scenes, but also an excellent etcher.

11. BACKGAMMON PLAYERS AT AN INN

VAN OSTADE (IZACK).

DUTCH

Born in Haarlem; baptized, June 2, 1621; died there; buried Oct. 16, 1649. Genre and landscape painter. Brother and pupil of Adriaen. His pictures which are of most value are his landscapes with figures, in which his individuality found scope.

6. PEASANTS BEFORE AN INN

VAN RUISDAEL (RUYSDAEL) (JACOB ISAACKSZ).

DUTCH

Born at Haarlem, about 1625 (?); died there, 1682. Son and pupil of Izack Van Ruisdael; probably also pupil of his uncle Solomon Van Ruisdael. He became the greatest landscape painter of the Dutch School. Yet he was so little appreciated by his contemporaries that his co-religionists among the Mennonites petitioned for his admission to the public hospital.

In 1648 he joined the Guild of St. Luke, at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He gained but a scant maintenance, however, by his art. The figures introduced in his landscapes are by Berchem, Adriaen Van de Velde, Wouwerman, Lingelbach, Vermeer and Eglin Van der Neer. Ruisdael was also an admirable etcher.

14. A WATERFALL

26. THE CASCADE

VIBERT (JEHAN GEORGES).

FRENCH

Born in Paris, September 30, 1840; died, 1902. Pupil of Picot and Barrias. Medals: 1864, '67, '68, '78. Legion of Honor, 1870; Officer, Legion of Honor, 1882.

48. A THEOLOGICAL DISPUTE

WHITTREDGE (WORTHINGTON), N.A.

AMERICAN

Worthington Whittredge was long a veteran of the American School, but his later work preserved the vitality of his earlier period. He was born in Ohio in 1820 and entered commercial life in Cincinnati, studying art in his hours of recreation. He finally took up the profession in earnest and became a local portrait painter of note. In 1850 he visited Europe, studying the masters in the galleries of London and Paris, and later entered the studio of Andreas Achenbach in Düsseldorf. He remained there three years, when he went to paint in Belgium and Holland and in Rome. In 1859 he returned to the United States and settled in New York. In 1861 he was elected a National Academician,

becoming president of the institution in 1874 and holding office for three successive terms. In 1866 he made a sketching trip to the Far West. He received an honorable mention from the art judges at the Paris Exposition of 1889. Died, New York, 1911.

74. SCENE IN CENTRAL PARK, 1874

WOUWERMAN (PHILIP).

DUTCH

Born in Haarlem, baptized May 24, 1619; died May 19, 1668. Landscape, genre and animal painter. He introduced horses, hunts and soldiers in his compositions, with great variety. He painted nearly 800 pictures, repeating some of the motives often. Instructed by his father, also by Jan Wynants. His first style is in the brown tone—his horses are heavy; his second style is distinguished by the pure golden tone and the slender build of his horses; and his third by the prevalence of a dull silvery tone.

8. THE SUTLER'S BOOTH

17. L'ABREUVOIR

WYANT (ALEXANDER H.), N.A.

AMERICAN

"Inness and Wyant! We constantly hear these two great names coupled whenever American landscape painting is discussed, and by common consent they are placed at the top. How different their work is; how different in conception, first of all, and how different it is in carrying out the conception, all those understand who know the pictures of both. Less of a synthesist than Inness, but yet painting very broadly and comprehensively while retaining detail, Wyant, in his landscapes, almost hesitates to make nature meet his purpose, and generally makes his means provide the way to hold on to her truth, and at the same time translate her mood into his own expression. A very strong colorist, he never indulges in unctuous richness, but paints soberly and with great reserve force the strongest and most brilliant of his effects. He loved the gray skies and somber tints of November, the subtle mystery of twilight, and the fading glory of the sunset. But when the mood was on him he depicted with cheerful, buoyant color the pleasant atmosphere of midday, or the fresh, clear tints of the foliage with its bath of dew drying in the morning sun. One of his greatest pictures is 'In the Adirondacks,' a forest effect with a stream in the foreground, painted with the midday light illuminating the recesses of the forest and bringing out the hundred tints of green and gray of the leaves and trunks of the trees and the carpet of grass and moss. In every effect he painted he was veracious, and in every canvas he signed he put his deepest feeling.

"Alexander H. Wyant was born in Ohio in 1836, and at the age of twenty was painting with considerable skill. He spent some years in Düsseldorf in academic study, and all the rest of his art he taught himself with nature for his guide. He went to the Adirondacks early in his career, and many of his best works were painted from motives found in that region. He was elected

a National Academician in 1869, and was a founder member of the American Water Color Society. He died in 1892. His pictures are in numerous private collections and in several public galleries. 'View in County Kerry' is in the permanent collection of the Metropolitan Museum, New York."

71. THE APPROACHING STORM

WYNANTS (JAN).

DUTCH

Born in Haarlem about 1615; died about 1680. Landscape painter whose pictures are characterized by a certain prosaic truthfulness, fine aerial perspective, silvery-toned background, and careful execution of detail. His foreground figures were supplied by Adriaen Van de Velde, Lingelbach, Wouwerman, Barent Earl, Helt-Stockade and Schellinks. His canvases are in many European museums and private collections.

12. HILLY LANDSCAPE WITH GROVE

1913
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6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

ORDER OF SALE

SESSIONS BEGINNING EACH DAY AT 2.30 O'CLOCK P. M.

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

ON FRIDAY AFTERNOON, FEBRUARY 14TH

Antique Chinese Cloisonné Enamels, Carved Jades, Agates and Rock Crystal, and Oriental Cabinet Objects. Catalogue Nos. 1 to 193, inclusive.

ON SATURDAY AFTERNOON, FEBRUARY 15TH

Beautiful Old Chinese Single Color Porcelains, Five Color and other Decorated Specimens, Blue and White and Ming Porcelains, and Han Pottery. Catalogue Nos. 194 to 372, inclusive.

ON MONDAY AFTERNOON, FEBRUARY 17TH

CONCLUDING SESSION

Greek and Roman Glass, Greek Terra-cottas, Antique Jewelry, Greek Coins, Rare Gems from India, Miscellaneous Cabinet Objects, European Ceramics, Tapestries, and Remarkably Fine Persian Silk Rugs. Catalogue Nos. 373 to 658, inclusive.

CATALOGUE

FIRST AFTERNOON'S SALE
FRIDAY, FEBRUARY 14, 1913
AT THE AMERICAN ART GALLERIES
BEGINNING PROMPTLY AT 2:30 O'CLOCK

NOTE.—WITH A FEW MINOR EXCEPTIONS THE ORIENTAL PORCELAINS, ENAMELS AND JADES DESCRIBED HEREIN WERE PURCHASED BY THE LATE M. C. D. BORDEN, ESQ., FROM MR. THOMAS B. CLARKE, THE WELL-KNOWN DEALER IN ORIENTAL ART OBJECTS.. MR. CLARKE ALSO, THROUGH THE LATE HENRI DE MORGAN, ANTIQUARIAN, FORMED THE COLLECTION OF GREEK AND ROMAN GLASS, GREEK TERRA-COTTAS, AND COINS, AND THE COLLECTION OF ANTIQUE JEWELRY.

ANTIQUE CHINESE CLOISONNÉ ENAMELS



1

1—CLOISONNÉ ENAMEL MINIATURE BEAKER

Of the Ch'ien-lung period (1736-1795). On the body vertical dentated ridges in bronze, and ogre heads in red and white enamel on a dark-blue ground. The neck and foot of turquoise-blue with palmettes and lotus in various colors. Has teakwood stand.

Height, 2¼ inches.

2—CLOISONNÉ ENAMEL MINIATURE VASE

Of the K'ang-hsi period (1662-1722). Globular bottle-shape, with slender tubular neck and spreading base. Conventional lotus and foliations in low tones of red, dark-blue and other colors on a turquoise-blue ground.

Height, 3½ inches.

Illustrated.

3—CLOISONNÉ ENAMEL MINIATURE VASE

Of the K'ang-hsi period (1662-1722). Globular shape with tubular neck, spreading base and monster-head and loose-ring handles. Ogre heads and archaic scrolls in red, dark-blue and yellow enamels on a turquoise-blue ground. Has teakwood stand.

Height, 3 inches.

Illustrated.

4—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ming period. Flat round shape. Detached blossoms and foliations in red, dark-blue and white enamels on a turquoise-blue ground.

Diameter, $2\frac{1}{8}$ inches.

5—CLOISONNÉ ENAMEL ROUGE BOX



Ch'ien-lung period (1736-1795). Flattened round shape on gilt foot. Lotus and leaf scrolls in red, pink, green and yellow translucent enamels on a turquoise-blue ground. The interior gilded.

Diameter, $1\frac{3}{4}$ inches.

6—CYLINDRICAL CHAMPLEVÉ PERFUME BOX

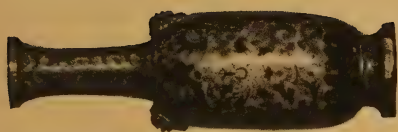
Of the Ch'ien-lung period (1736-1795). Leaf scrolls and blossoms in dark-blue and white enamel.

Height, $1\frac{1}{8}$ inches; diameter, $2\frac{3}{8}$ inches.

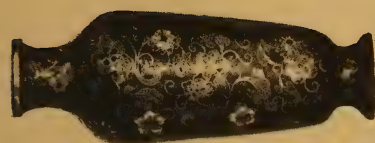
7—CLOISONNÉ ENAMEL LIBATION CUP

Of the Ming period. Archaic scrolls in dark-red and blue on a turquoise-blue ground. Has gilt dragon handle and a teakwood cover with a jade ornament.

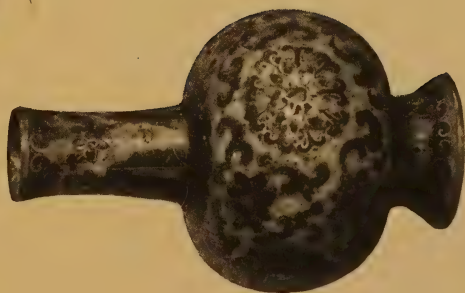
Height, $2\frac{1}{2}$ inches.



19



24



3



41



2

OLD CHINESE CLOISONNÉ ENAMELS

8—CLOISONNÉ ENAMEL MINIATURE VASE

Of the Ming period. Bottle shape, with dragon scrolls and scepter heads and blossoms in dark-blue, red and white enamels on a turquoise-blue ground.

Height, 3 inches.

9—CLOISONNÉ ENAMEL INCENSE BOX

Of the Ch'ien-lung period (1736-1795). Cylindrical shape. Diaper pattern in lapis, yellow and turquoise-color enamels. On the cover is a peony flower.

Height, 3 inches; diameter, $2\frac{3}{8}$ inches.

10—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Flattened globular form, on foot. Conventional lotus and leaf scrolls in brilliant tones of red, dark-blue and white, on a turquoise-blue ground.

Diameter, $2\frac{1}{2}$ inches.

11—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Quadrilateral shape on a low foot. Flowers of paradise and leafy scrolls in dark-blue, red, white and yellow enamels on a turquoise-blue ground. Has teak-wood stand.

Height, 2 inches.

12—CLOISONNÉ ENAMEL MINIATURE GALIPOT

Of the Ming period. Pale turquoise-blue ground with lotus flowers in red, yellow and white and leafy scrolls in dark green.

Round the shoulder, band of palmettes in harmonious colors.
Has teakwood stand.

Height, 3½ inches.

13—CLOISONNÉ ENAMEL MINIATURE VASE



Of the Ming period. Cylindrical body with short neck and spreading base. Conventional lotus and foliations, bat symbol and scepter-head borders in red, dark-blue, green and yellow enamels on a pale turquoise-blue ground.

Height, 4½ inches.

14—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Flattened round shape on a low foot. Lotus flowers, symbols and leafy scrolls in brilliant tones of red, yellow, white and blue on a pale turquoise-blue ground. Gilded interior and rims. Has engraved four-character mark of the period underneath the foot.

Diameter, 3¾ inches.

15—CLOISONNÉ ENAMEL MINIATURE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Lotus flowers and leafy scrolls in red, yellow, green and white enamels in two dark-blue panels. Pale turquoise-blue ground, covered with detached flowers and foliated scrolls, executed in various enamel colors. Underneath the foot is an engraved six-character mark of the Ch'ien-lung period.

Height, 4¼ inches.

16—CHAMPLEVÉ PERFUME BOX



16

Of the Ch'ien-lung period (1736-1795). Globular shape, on tall foot. *Shou*, conventional lotus, foliations and scepter-head scrolls carved in relief and gilded. Pale turquoise-blue enamel ground.

Height, 3¼ inches; diameter, 2⅝ inches.

17—CLOISONNÉ ENAMEL INCENSE BOX

Of the K'ang-hsi period (1662-1722). Globular shape on a high foot. Lotus and leafy scrolls in various colors of enamel on a pale turquoise-blue ground. On the cover, *Shou* symbol in dark-red,

within a panel of sage-green.

Height, 3½ inches; diameter, 3⅞ inches.

18—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Flattened globular shape on low foot. Pale turquoise-blue ground, with the sacred lotus leaves and tendrils in brilliant tones of red, green, yellow and dark-blue. Interior gilded.

Height, 2 inches; diameter, 3 inches.

19—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Oviform body with tall slender tubular neck and low spreading foot. Conventional lotus-leaf scrolls and tendrils, symbolical bat and border designs in full tones of red, dark-blue, yellow, white and green on a pale-turquoise ground. On the shoulder are two gilt monster-head and ring handles.

Height, 6¼ inches.

Illustrated.

20—CLOISONNÉ ENAMEL ROUGE BOX

Of the K'ang-hsi period (1662-1722). Globular shape on a low spreading foot. Turquoise-blue ground. On the cover a medallion containing the symbolical bat and the *Shou* character in red and dark-blue and borders of lotus scrolls in green, yellow, pink and red enamels.

Height, 2¼ inches; diameter, 2⅞ inches.

21—CLOISONNÉ ENAMEL PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Turquoise-blue ground with large lotus flowers, leaf scrolls and tendrils in brilliant tones of red, yellow, dark-blue, pink and green. Borders of scepter heads in dark blue. Underneath the foot, engraved six-character mark of Ch'ien-lung. Has teakwood stand.

Height, 5 inches.

22—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Turquoise-blue ground, with *Shou* marks in dark-blue and archaic scrolls, gadroons and palmettes in tones of red, yellow, green and white.

Height, 5 inches.

23—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Globular shape on gilded foot. *Shou* symbol, lotus and leaf scrolls in brilliant tones of red, lapis-blue, white and green on a turquoise-blue ground. Gilded interior. Has teakwood stand.

Height, 2 inches; diameter, 3 inches.

24—CLOISONNÉ ENAMEL CYLINDRICAL VASE

Of the Ch'ien-lung period (1736-1795). Lapis-blue ground with various flowers and leaf scrolls in red, yellow, pink and white enamels, and the tendrils in gilded wires.

Height, 6 inches.

Illustrated.

25—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ming period. Flattened globular shape. Lotus and leaf scrolls, executed in red, dark-blue, yellow and green enamels on a turquoise-blue ground. Has champlevé stand.

Height, 3 inches; diameter, 3 inches.

26—MING ENAMEL LOZENGE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Turquoise-blue ground, with lotus flowers and leaf scrolls in red, yellow, pink and green enamels. On the four corners, archaic scrolls in lapis-blue. Has teakwood stand.

Height, 5¼ inches.

Illustrated.

27—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Conventional lotus-leaf scrolls and tendrils in brilliant tones of red, lapis-blue, green, white and yellow on a turquoise-blue ground.

Height, 5½ inches.



28

28—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Conventional lotus and foliations in red, yellow, green, white and dark-blue enamels on a turquoise-blue ground. Borders of scepter-head scrolls and palmettes in low tones of blue and sage-green. Has bronze stand.

Height, 5¾ inches.

29—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Oviform body with tall tubular neck. Large lotus flowers in red, blue, white and yellow, and bold leafy scrolls in green, yellow, white and lapis-blue on a turquoise-blue ground. Has teakwood stand.

Height, 5¼ inches.

30—PAIR CLOISONNÉ ENAMEL PORTABLE SHRINE CANDLESTICKS

Of the Ming period. Blossoming vine in red and dark blue on a turquoise-blue ground.

Height, 5½ inches.

31—CLOISONNÉ ENAMEL INK BOX

Early Ming period. Flat circular shape. Conventional lotus and leaf scrolls in low tones of red, blue, green and white.

Height, 1½ inches; diameter, 3¾ inches.

32—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE



32

K'ang-hsi period (1662-1722). Globular body with tall tubular neck. *Shou* symbols, scepter-head scrolls and arabesques in black, lapis-blue, green and white enamels on a turquoise-blue ground. Has teakwood stand.

33—CLOISONNÉ ENAMEL INCENSE BOX

Globular shape on low foot. Turquoise-blue ground, with ogre faces, lotus scrolls and scepter-head borders in fine tones of lapis-blue, dark-red, yellow, green and white. Gilded rims and interior.

Height, 3 inches; diameter, 3¾ inches.

34—CLOISONNÉ ENAMEL HANGING VASE

Of the Ming period. Bottle-shape, with globular body, tall cylindrical neck, with two tubular handles, on a lapis-blue ground of large lotus flowers, leafy scrolls and floral sprays executed in dark-red, pale-blue, yellow and white enamels. Has teakwood stand.

Height, 6 inches.

35—CLOISONNÉ ENAMEL INCENSE BURNER



35

K'ang-hsi period (1662-1722). Quad-rilateral shape, with pyramidal cover, four gilt dragon feet and winged-dragon handles. Turquoise-blue enamel ground, with conventional lotus, bold leaf scrolls in harmonious tones of red, green, purple and other enamels. Has teakwood stand.

Height, 7 inches.

36—CLOISONNÉ ENAMEL CIRCULAR BOX

Of the Ming period. The entire outer surface, including the foot underneath, is covered with a pale turquoise-blue enamel. The decoration consists of a bold five-clawed dragon, fire emblems, cloud forms and lotus scrolls, executed in dark-red, yellow, white and green enamels.

Height, 2¼ inches; diameter, 5 inches.

37—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Squat body, with tall tubular neck, which is encircled by two gilded rings. Covered with a turquoise-blue enamel and decorated with lotus scrolls executed in fine tones of dark-red, blue and green enamels. Has teakwood stand.

Height, 5¼ inches.

38—CLOISONNÉ ENAMEL CIRCULAR BOX

Of the Ming period. On the cover are clusters of fruit and floral sprays in finely combined tones of dark-green, lapis-blue, red, yellow and white on a ground of pale turquoise-blue. On the circular sides are lotus flowers and leaf scrolls in harmonious tones. Gilded interior and rims. Underneath the foot an engraved six-character mark of Hsüan-Te (1426-1435).

Height, 1⅞ inches; diameter, 4¾ inches.

39—CLOISONNÉ ENAMEL INCENSE BURNER



39

K'ang-hsi period (1662-1722). Fashioned after an ancient bronze. Oblong body, buttressed with six vertical dentated rims and supported by four dragon scroll feet. It is decorated with ocre faces and archaic scrolls in brilliant tones of red, lapis-blue, green, pink and white on a turquoise-blue ground. The pierced pyramidal cover is surmounted by a gilded brass kylin. Has teak-wood stand.

Height, 6¾ inches; width, 5 inches.

40—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Inverted pear-shaped body with tall spreading tubular neck. Large lotus flowers and bold leafy scrolls in lapis, dark-red, white, yellow and green on a pale turquoise-blue ground. Round the neck and foot are bands of palmettes in yellow and green outlined in lapis-blue.

Height, 7¼ inches.

Illustrated.

41—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER

Of the K'ang-hsi period (1662-1722). Semi-globular shape with gilt elephant-head feet and handles. Turquoise-blue ground, with large lotus flowers, leaf scrolls and tendrils and border of scepter heads executed in red, green, pink, white and lapis-blue enamels. The gilt dome-shaped cover is of openwork design, showing two dragons pursuing the Pearl of Omnipotence, and is surmounted by the symbol of the Flaming Jewel.

Height, 7½ inches; diameter, 4½ inches.

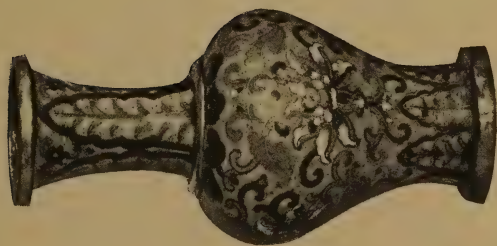
Illustrated.



26



43



40

OLD CHINESE CHAMPLEVÉ AND CLOISONNÉ ENAMELS

42—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER



42

Ch'ien-lung period (1736-1795). Globular shape on tripod of gilt elephant-heads and with two gilt monster-head and loose-ring handles. Decorated with lotus flowers, leaf and scepter-head scrolls in dark-red, lapis, green and other enamels on a turquoise-blue ground. The openwork dome-shaped cover, to harmonize, surmounted by a gilt ornament.

Height, 9 inches; diameter, 4¾ inches.

43—CHAMPLEVÉ DOUBLE VASE

Ch'ien-lung period (1736-1795). In form of two joined oviform vases. The ornamentation, which is carved in relief on a gilded background, consists of large flowers of the sacred lotus amid leafy scrolls and tendrils, which are filled in with lapis- and

turquoise-blue enamel. In addition to the embellishment are archaic dragons, modeled in bold relief and gilded. A champlevé stand conforms with the vase. Underneath the foot, relief character marks.

Height, 8¾ inches; diameter, 5¾ inches.

Illustrated.

44—CLOISONNÉ ENAMEL INCENSE BURNER

Ming period. Quadrilateral shape on ogre-head feet, and with two scroll handles. Ogre faces in dark-red, lapis-blue, yellow, green and white enamels on a turquoise-blue ground. Round the mouth an incised Greek fret border.

Height, 2¾ inches.

45—CLOISONNÉ ENAMEL BRUSH TRAY

Ming period. Oblong shape, with two gilt dragon handles and incised gilt rim. The ground is of pale turquoise-blue, with two conventional phoenixes and lotus and leaf scrolls executed in fine tones of dark-red, white, yellow and dark-blue. Has teakwood stand.

Length, 14 inches; width, 5¼ inches.

46—CHINESE BRONZE AND ENAMEL TEMPLE VASE

Oviform, with broad neck and two ogre-head and ring handles on shoulders for hanging. Incrusted with a mottled verdigris-green patina, and decorated with a wide band of archaic designs in low tones of enamel, and large palmettes round the neck similarly treated. Underneath the foot is a six-character mark.

Height, 10 inches; diameter, 9 inches.



47



48



49

SPECIMENS OF CARVED JADE, AGATE AND CRYSTAL

47—CHINESE CAMEO-GLASS SNUFF BOTTLE

White ground with dragons and fire emblems in bold relief in dark-blue.

48—AMETHYST SNUFF BOTTLE

Pear-shaped. Ornamented with a symbolical dragon, which is carved in high relief. Has Fei-ts'ui stopper.

49—LAPIS SNUFF BOTTLE

Quadrilateral shape. Mottled gray and flecked gold ground, with veins of sapphire-blue. Has metal incrust stopper.

50—AMETHYST SNUFF BOTTLE

Flattened oviform. Pine, magnolia and crane carved in relief and polished.

51—JADE SNUFF BOTTLE

Oviform. Gray with green markings. Highly polished surface.
Has P'iao-tsû stopper.

52—AMETHYST SNUFF BOTTLE

Flattened oviform. Magnolia and tree peony carved in relief
on a highly polished surface.

53—TWO AGATE SNUFF BOTTLES

(A) Flat shape. Amber-brown, with markings of a darker shade.
(B) Brown, with markings of a darker color and white veins.
White jade and metal stopper.

54—CARNELIAN SNUFF BOTTLE

Carved in shape of a peach, the Chinese fruit of immortality.
Has markings of malachite-green.

55—AMETHYST SNUFF BOTTLE

Oviform. Taoist deities, dragon and tiger carved in high relief.
Sacred fungus carved in the white matrix. Fei-ts'ui stopper.



56

56—JADEITE SNUFF BOTTLE

Flattened oviform. Gray ground, with
markings of emerald-green. Highly
polished surface. Stopper to cor-
respond with the bottle.

57—ROCK CRYSTAL SNUFF BOTTLE

Hexagonal shape. Pink quartz stop-
per.

58—HAIR-CRYSTAL SNUFF BOTTLE

Flattened oviform. Highly polished
surface.

59—AMETHYST SNUFF BOTTLE

Oviform melon-shape. Highly polished surface.



60

60—ROCK CRYSTAL SNUFF BOTTLE

Oviform. Outer surface carved in basket pattern. Fei-ts'ui stopper.

61—SMOKED CRYSTAL SNUFF BOTTLE

Flattened oviform. Highly polished surface. Fei-ts'ui stopper.

62—AGATE SNUFF BOTTLE

Gray and white. Highly polished. Has Fei-ts'ui stopper.

63—IMPERIAL JADEITE SNUFF BOTTLE

Soft creamy white, with beautiful emerald-green markings. Highly polished surface. Stopper to correspond.

64—PINK QUARTZ SNUFF BOTTLE

Flattened oviform. Plum branches and grasses carved in low relief. Highly polished surface. Fei-ts'ui stopper.

65—IMPERIAL JADEITE SNUFF BOTTLE

Oviform. Gray-white with emerald-green markings. Highly polished surface. Stopper to correspond.

66—JADE SNUFF BOTTLE

Flattened pear shape. Pale-brown, with markings of emerald-green. Highly polished surface. Stopper to correspond.

67—BROWN AMBER SNUFF BOTTLE

Carved in designs of Buddha's-hand fruit. Coral stopper.

68—LARGE AGATE SNUFF BOTTLE

Pale-yellow, with two horses and a monkey carved in high relief in the matrix. Highly polished surface.

69—LARGE ROCK CRYSTAL SNUFF BOTTLE

Quadrilateral shape. Pine branches carved in relief in the matrix. Fei-ts'ui stopper.

70—LARGE CHINESE CAMEO-GLASS SNUFF BOTTLE



70

An assemblage of Chinese sages, pine trees, and a border design, modeled in high relief on a ground resembling camphor. Pink quartz stopper.

71—TWO SNUFF BOTTLES

One glass, in imitation of agate; the other composition, in imitation of agate.

72—GLASS SNUFF BOTTLE

In imitation of gray and white agate.

73—AGATE SNUFF BOTTLE

Brown, with markings in a darker shade. Highly polished surface. Fei-ts'ui stopper.

74—AMETHYST SEAL

Miniature monkey and branch carved in relief.

75—CHINESE GLASS SMALL VASE

Oviform. White, with *rose-soufflé* surface, and two ogre-head handles.

Height, $2\frac{3}{4}$ inches.

76—AMETHYST MINIATURE STATUETTE

Seated figure of Hotei.

77—CARVED AGATE ORNAMENT

Pink and gray. Reclining figure of a fabulous animal.

78—ROCK CRYSTAL GIRDLE CLASP

Carved in dragon design and highly polished.

79—GIRDLE CLASP

P'iao-tsû of peach design, mounted on a base of opaque-green glass.

80—BROWN JADE GIRDLE CLASP

Dragon and dragon head, carved in bold relief. Incised symbols.

81—BROWN AMBER ORNAMENTS

Carved in design of the peach and Buddha's-hand fruit, Chinese symbols of immortality and happiness, executed in relief in undercut and openwork carving.

82—WHITE JADE ORNAMENT

Carved in design of the Sacred Elephant. Has teakwood stand.

Height, 2 inches; length, 2¾ inches.

83—MINIATURE VASE WITH COVER



Pink quartz peonies and foliated scrolls carved in relief. Has carved teakwood stand.

Height, 3 inches.

84—CARVED AGATE ORNAMENT

Pink and gray fabulous animal in reclining posture.

Length, 3¾ inches.

85—BROWN AGATE ORNAMENT

Carved in design of a peach, the Chinese symbol of immortality. Branch and leaves executed in high relief and undercutting. Has teakwood stand.

Height, 2¼ inches.

86—CARVED WHITE JADE ORNAMENT

Reclining figures of two deer holding in their mouths the Sacred Fungus. Has teakwood stand.

Diameter, $2\frac{3}{4}$ inches.

87—CARVED TURQUOISE ORNAMENT

Reclining figure of the fabulous lion. Has carved teakwood stand.

Length, 2 inches.

88—CARVED CARNELIAN MINIATURE VASE

Oviform. Two dragons and lion-head and ring handles, executed in high relief. Has teakwood stand.

Height, $2\frac{3}{4}$ inches.

89—AMBER WINE CUP

Golden brown. Plum branches and blossoms carved in relief and undercut. Has teakwood stand.

Height, 2 inches.

90—IMPERIAL JADEITE MINIATURE TABLE SCREEN

Gray, with emerald-green markings. Birds, flowers and symbols carved in high relief. Has teakwood stand.

Height, $2\frac{1}{4}$ inches.

91—WRITER'S AMBER WATER RECEPTACLE



Translucent golden-brown. Carved in design of a lotus leaf, with bud, stem, and reptiles and insects, carved in relief and undercut. Has teakwood stand.

Length, $2\frac{3}{4}$ inches.

92—CARVED AMBER ORNAMENT

Dragon on leaf.

Length, $4\frac{1}{2}$ inches.

93—JADE MINIATURE TABLE SCREEN

Moss-green disk. Buddhistic symbols and leaf scrolls carved in openwork. Has carved teakwood stand.

Diameter, $2\frac{3}{4}$ inches.



94

94—JADE MINIATURE TABLE SCREEN

White disk, with bat symbols, the *Shou* character and peony scrolls intricately carved in openwork. Has carved teakwood stand.

Diameter, 3 inches.

95—CARVED GRAY JADE VASE WITH COVER

Flattened oviform. Tree peonies and birds of paradise carved in high relief. Incised Greek fret borders. Has teakwood stand.

Height, 4 inches.

96—MOSS-GREEN JADE PERFUME BOX

Scroll designs carved in relief on cover, openwork and leaf-scroll stand attached.

Height, 2 inches; length, $2\frac{1}{4}$ inches.

97—CARVED WHITE JADE ORNAMENT

A fabulous animal in reclining posture, the tail carved in relief in the brown matrix. Has teakwood stand.

Length, 3 inches.

98—LAPIS-LAZULI ORNAMENT

Carved to represent a large rock. Ornamented with deer, pine tree and storks, symbols of longevity, executed in relief and undercut. Has teakwood stand.

Height, $2\frac{1}{4}$ inches; length, $3\frac{3}{4}$ inches.

99—WRITER'S ROCK CRYSTAL WATER RECEPTACLE

Carved to represent cloud forms. Ivory stand to conform.

Length, 4 inches.

100—GRAY JADE WINE CUP

Panels of archaic scrolls, carved in low relief, and incised fret border. Teakwood cover of openwork design inlaid with silver wire and surmounted by a malachite ornament. Has teakwood stand.

Height, 1¾ inches; diameter, ½ inch.

101—CARVED LAPIS-LAZULI ORNAMENT

A parrot standing on rock. Has teakwood stand.

Height, 3¾ inches.

102—IMPERIAL JADEITE MINIATURE TABLE SCREEN



102

White, with beautiful emerald-green markings carved in design of a butterfly. Has carved teakwood stand.

Height, 2½ inches; length, 4 inches.

103—CARVED JADE ORNAMENT

Reclining goat and two kids executed in pale yellow jade with brown markings. Has teakwood stand.

Height, 3¼ inches; length, 3¼ inches.

104—CARVED GRAY JADE STATUETTE

Standing figure of the "God of Longevity," with his attributes. Has teakwood stand.

Height, 3½ inches.

105—WRITER'S MALACHITE WATER RECEPTACLE

Carved to represent a gourd and vine. Has teakwood stand.

Height, 3 inches; length, 3½ inches.

106—AQUAMARINE ORNAMENT

A mythological monster, boldly carved. Has teakwood stand.

Height, 2¾ inches; length, 4 inches.

107—GRAY JADE WINE CUP

Two handles in form of dragons. The cup ornamented with archaic scrolls carved in low relief, and a band of leaf scrolls incised. Cloisonné enamel cover, which is surmounted by a carved Fei-ts'ui ornament.

Height, 3½ inches; diameter, 2¾ inches.

108—LAVENDER JADE ORNAMENT

In form of two peaches, the Chinese fruit of immortality, and a bat, the symbol of happiness. The stem and leaves, which are of Fei-ts'ui, are carved in relief and undercut. Has teakwood stand.

109—MOSS-GREEN JADE VASE

Quadrilateral beaker shape. The upper and lower surface carved with palmettes and the center band with ogre heads. Incised borders of Greek fret.

Height, 5 inches.

Illustrated.



110

110—IMPERIAL JADEITE VASE

Flattened oviform, with cover. The ornamentation on obverse and reverse consists of ogre heads and archaic scrolls, which are carved in low relief. Encircling the neck, foot and rim of cover are incised bands of fret pattern. Has teakwood stand.

Height, 4¼ inches.

111—MOTTLED-GREEN JADE VASE

Bottle shape, with tubular projections extending from the upper rim to the base. These projections are carved with dragon scrolls executed in low relief, and on the neck are four palmettes. Carved jade stand attached to conform with vase.

Height, 5¾ inches.

Illustrated.

112—WHITE JADE SACRIFICIAL JAR WITH COVER

Oviform body, with jointed top handle and two scroll-shaped handles, fashioned out of one piece of jade. The body ornamented with archaic scrolls and symbols carved in low relief. Has carved teakwood stand.

Height, 5½ inches.

113—EMERALD-GREEN JADEITE SACRIFICIAL JAR WITH COVER

Oviform body, with jointed top-handle in design of entwined phoenixes, and two delicate scroll side-handles, fashioned out of one piece of jade. The body ornamented with a band of scroll pattern carved in relief, and the foot with a border of gadroons. Has carved teakwood stand.

Height, 5¼ inches.

Illustrated.

114—CARVED AMETHYST VASE WITH COVER

Flattened oviform. The obverse and reverse ornamented with sprays of tree peonies carved in high relief, and the ends with two monster-head and ring handles. Has teakwood stand.

Height, 5¼ inches.

115—CARVED AMBER ORNAMENTAL PIECE

Group of kyilins, the sacred fungus, and flowering plants, carved in opaque golden-yellow amber. Has carved teakwood stand.

116—ROCK CRYSTAL VASE WITH COVER

Flattened oviform. Ornamented on obverse and reverse with floral sprays carved in low relief. Round the mouth and rim of cover, bands of palmettes and incised fret.

Height, 6 inches.

117—WRITER'S GREEN JADE WATER RECEPTACLE

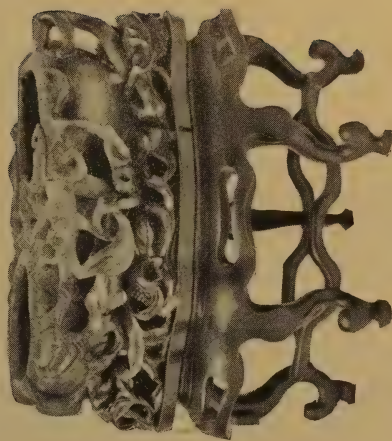
In design of two joined lotus leaves, carved from one piece. The stems, which form the base, and lotus buds and dragon-flies as embellishments, are carved in bold relief and undercut. Has carved teakwood stand in design of symbolical bats and cloud forms.

Height, 3½ inches; length, 5 inches.

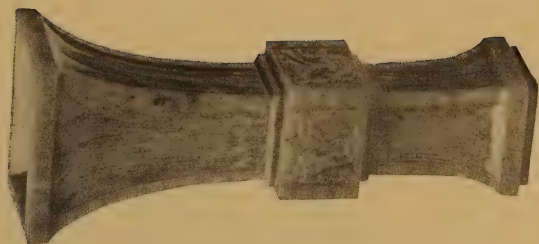
OLD CHINESE CARVED JADES



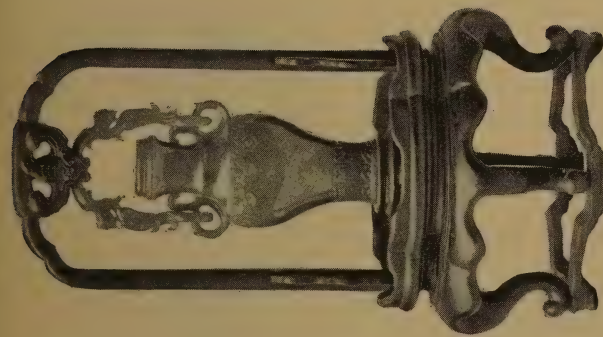
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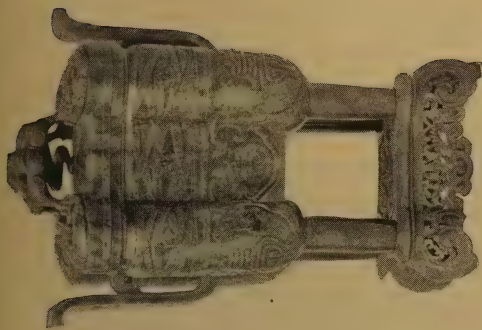
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109



113



135

118—WRITER'S MOSS-GREEN JADE WATER RECEPTACLE

Sculptured in the form of two peaches, which are joined, and with leafy sprigs and young shoots and blossoms artistically executed in relief and undercutting. On the end is a symbolical dragon, carved in high relief and undercut, highly polished throughout. Has teakwood and colored ivory stand.

Length, $6\frac{3}{4}$ inches.

Illustrated.

119—WHITE JADE FLOWER-SHAPED VASE

The ornamentation, which is carved in relief and undercut, consists of a symbolical dragon, floral sprays and stems. Has carved teakwood stand.

Height, $6\frac{1}{4}$ inches.

120—WATER RECEPTACLE

In design of a tree stump, with a gnarled branch and Buddha's-hand fruit carved in openwork and undercut. Has teakwood stand.

Height, 4 inches; length, $4\frac{1}{4}$ inches.

121—ORIENTAL ROCK CRYSTAL BALL

A flawless specimen. Has carved ivory tall stand.

Diameter, 3 inches.

122—ORIENTAL ROCK CRYSTAL BALL

A flawless specimen. Has carved ivory tall stand.

Diameter, 3 inches.

123—IMPERIAL JADEITE VASE WITH COVER

Graceful flattened oviform, with short neck and open dragon-scroll handles. It is ornamented on the obverse and reverse with lotus flowers, foliations, ogre heads and palmettes. The small dome-shaped cover has a finial ornament and the border is of incised Greek fret. Has teakwood stand.

Height, $5\frac{7}{8}$ inches.



124—WHITE JADE COVERED BOX

Flattened round shape, and of intricate workmanship. The box and cover are ornamented throughout with blooming peonies and leafy scrolls carved in relief and openwork. Has teakwood stand.

Height, 2 inches; diameter, $4\frac{3}{8}$ inches.

Illustrated.

125—JADEITE VASE



125

Gray-white, with slight markings of emerald-green. It is of tall slender oviform with short neck, and is ornamented with two handles in design of lizards. The outer surface highly polished.

Height, $6\frac{1}{4}$ inches.

126—GREENISH ROCK CRYSTAL VASE WITH COVER

The color resembling aquamarine. The vase is of flattened oviform and is ornamented with bands of archaic scrolls, gadroons and two monster-head and ring handles—all of which are carved in low relief.

Height, $6\frac{1}{8}$ inches.

Illustrated.

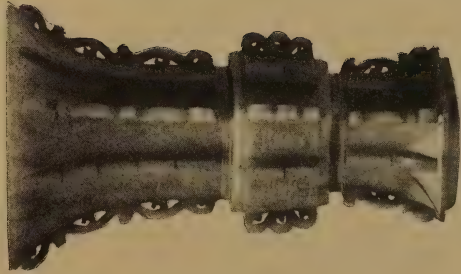
127—ROCK CRYSTAL VASE

In form of a tree trunk. Ornamented with pine and plum branches, fungi and the symbolical bat, carved in relief and undercut. Has teakwood stand.

Height, $4\frac{1}{2}$ inches.



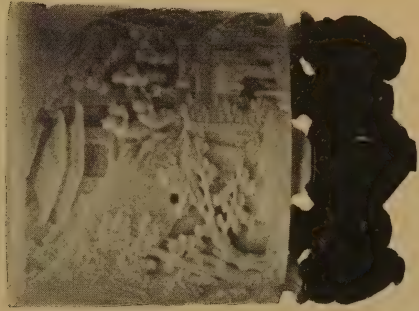
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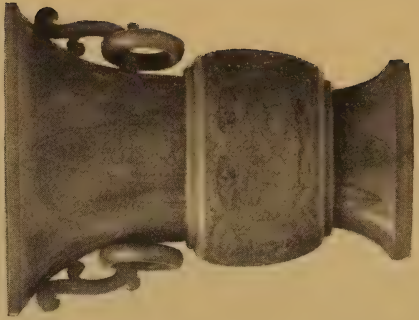
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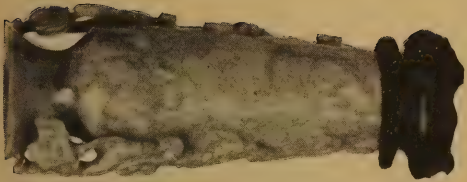
124



142



141



136

IMPORTANT SPECIMENS OF CARVED JADE



128

128—IMPERIAL JADEITE WALL SHRINE

Gray-white with emerald-green markings. Semi-cylindrical shape with sliding front, which is artistically carved in openwork and in relief. The ornamentation consists of the symbolical bat, Sacred Fungus, *Show* character and ribbon fillets. The entire inner and outer surface highly polished. Has teakwood stand.

Height, 9½ inches; width, 2¾ inches.

129—WRITER'S ROCK CRYSTAL WATER DISH

Ornamentation of fabulous monsters and the Sacred Fungus, carved in bold relief and undercut. Has teakwood stand.

Diameter, 5½ inches.

130—WHITE AGATE ORNAMENTAL PIECE

Carved in design of a gnarled pine branch. Pine needles, the symbolical bat and the Sacred Fungus executed in relief in the red matrix. Has teakwood stand.

Height, 3¼ inches; length, 7 inches.

131—CARVED MALACHITE ORNAMENT

Sculptured from a block of malachite in the form of a mountainous rock, with a grotto shrine for a Buddhistic idol. Ornamented in relief with a pine tree, a deer, and stork, Chinese symbols of longevity. Has teakwood stand.

Height, 6¼ inches; width, 5 inches.

132—CARNELIAN BRUSH AND WATER VASE

Sculptured in red and white carnelian agate. Branches of the peach, the Chinese fruit of immortality, the pomegranate and

magnolia, and also the Sacred Fungus and symbolical bats, carved in high relief and undercut. Has teakwood stand.

Height, 5 inches; width, 5 inches.

133—ORIENTAL ORNAMENTAL PIECE

Composed of pink quartz, stalactite and silver. Has teakwood stand.

Height, 5 inches; length, $5\frac{1}{4}$ inches.

134—SPECIMEN OF MALACHITE

In natural crude form. Has teakwood stand.

Height, $5\frac{1}{2}$ inches; width, 5 inches.

135—MOSS-GREEN JADE INCENSE BURNER WITH COVER

Quadrilateral shape on four tall feet, and with tubular projections on each corner, and two rudimentary scroll handles. The body is entirely covered with an ornamentation of *Shou* characters and archaic scrolls carved in low relief. The cover is ornamented with four dragon medallions and a coiled dragon forming the handle, carved in high relief and undercut. Fitted with a moss-green jade stand, which is intricately carved in openwork.

Height, $7\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches.

Illustrated.

136—IMPERIAL JADEITE WALL VASE

Gray-white, with beautiful emerald-green markings. Semi-oviform. Ornamented on either side with two upright dragons, extending from the lip to the foot, and which are artistically carved in relief and undercut. The entire outer surface is highly polished.

Illustrated.

Height, $7\frac{1}{4}$ inches.

137—DARK-GREEN JADE VASE

Flattened oviform, with two scroll handles on either side of neck. Ornamented round the body with a wide band of ogre heads and archaic scroll. Encircling the mouth and foot are incised borders of Greek fret. Has teakwood stand.

Height, $5\frac{1}{4}$ inches.

138—GREENISH-WHITE JADE VASE

Flattened quadrangular shape, with two open dragon handles on neck. Ornamented with rope pattern, bands and scrolls, which are carved in high relief. Highly polished surface. Has teak-wood stand.

Height, $7\frac{1}{2}$ inches; width, $3\frac{3}{4}$ inches.

Illustrated.



140

139—GRAY JADE VASE

Quadrilateral beaker-shape and fashioned after an ancient bronze. Sculptured from a massive single block of jade. The corners are ornamented with vertical open scrolls and the sides with vertical dentated ridges, all of which are carved in high relief. Archaic scrolls, palmettes and *Shou* characters are carved in low relief.

Height, $8\frac{3}{4}$ inches.

Illustrated.

140—IMPERIAL FEI-TS'UI VASE WITH COVER

Lustrous white, with profuse markings of brilliant emerald-green. The vase is a flattened oviform with two scroll handles, and the cover pyramidal with finial ornament. It is ornamented on the obverse and reverse with ogre heads, lotus flowers and foliated scrolls, which are carved in low relief. Round the neck is a band of palmettes, and encircling the mouth and foot are bands of incised Greek fret. Has teak-wood stand.

Height, $7\frac{1}{4}$ inches; width, $3\frac{1}{2}$ inches.

141—GREENISH-WHITE VASE

Flattened beaker shape, with open scroll and loose-ring handle. The body of the vase is ornamented with ogre heads and archaic

scrolls, and the neck and foot with bands of palmettes, all of which are skilfully carved in relief.

Height, 8 inches; width, 6 inches.

Illustrated.

142—IMPOSING GREENISH-WHITE VASE

Wide cylindrical shape. Artistically carved in bold relief and undercutting from a block of greenish-white jade, of uniform translucent color. The ornamentation depicts a panoramic landscape presenting numerous figures of royal personages, and children at play, pagodas, pine and palm trees and cloud forms. Has teakwood stand.

Height, $5\frac{7}{8}$ inches; diameter, 6 inches.

Illustrated.

143—WRITER'S MALACHITE WATER DISH

The under surface ornamented with lotus flowers carved in high relief. Has tall teakwood stand.

Diameter, $6\frac{1}{2}$ inches.

144—GRAY JADE IMPERIAL SCEPTER

Of massive proportions, sculptured in design of the sacred fungus.

Length, 16 inches.

145—MOSS-GREEN JADE ORNAMENTAL PIECE

Sculptured from a massive block of moss-green jade in design of a mountain and ornamented with numerous pine trees and birds, which are executed in high relief and undercutting. On the obverse a Chinese inscription incised. Has teakwood stand.

146—TURQUOISE ORNAMENTAL PIECE

Fashioned to represent a mountainous retreat of the Taoist cult. Numerous figures, with temple and pine trees, sculptured in high relief and undercut. Has carved teakwood stand.

Height, $5\frac{1}{2}$ inches; length, $7\frac{1}{2}$ inches.

147—CHINESE GLASS GLOBULAR VASE

Ch'ien-lung period (1736-1795). White, with peach-tree in bearing, bamboo, chrysanthemums, and the symbolical bat carved in relief *en camaïeu*. Underneath rim of foot is an engraved four-character mark of the period.

Height, 3¼ inches; diameter, 3½ inches.

148—CHINESE TURQUOISE-GLASS VASE

Ch'ien-lung period (1736-1795). Graceful oviform body, with tall slender tubular neck. Underneath the foot is an engraved character mark.

Height, 9½ inches.

149—CHINESE IMPERIAL YELLOW GLASS VASE

Ch'ien-lung period (1736-1795). Graceful oviform body, with tall slender tubular neck. Underneath the foot is an engraved four-character mark.

Height, 9¾ inches.

150—CHINESE IMPERIAL YELLOW GLASS VASE

Ch'ien-lung period (1736-1795). Pear-shaped, with gracefully spreading tubular neck. Underneath the foot is an engraved four-character mark.

Height, 10¼ inches.

ORIENTAL CABINET OBJECTS

151—OLD JAPANESE IVORY NETSUKE

Street performer with his trained monkey, the former annoyed by a flea.

152—OLD JAPANESE IVORY NETSUKE

A boating party. Signed by Riyomin.

153—OLD JAPANESE IVORY NETSUKE

Statuette of a pilgrim.

154—OLD JAPANESE IVORY NETSUKÉ

Shoki subduing a demon. Signed by Yoshinaga-Mokusai.

155—OLD JAPANESE IVORY MINIATURE CARVING

Shoki, the demon destroyer, being entertained. Signed by Ishii.

156—OLD JAPANESE IVORY MINIATURE CARVING

Two demons wrestling. Signed by Harukazu.

157—OLD JAPANESE IVORY MINIATURE CARVING.

A Buddhist legendary subject, representing the festivities of the souls of the "underworld," who are released from torture on the 15th of August of each year. Signed by Kagiyouku.

158—JAPANESE IVORY CARVING

A wandering monk of the Shinto cult absolving a weak-minded man possessed of an evil spirit. A Japanese episode of primitive times.

159—OLD JAPANESE IVORY GROUP

Rok Ka-Sen, the six celebrated poets of Japan. Skilfully carved. Signed Shinoh-Watanobe. Has carved wood stand.

Height, $3\frac{1}{4}$ inches; diameter, 4 inches.

160—JAPANESE IVORY STATUETTE

Young lady with samisen. Signed by Masaaki. Has ivory stand.

Height, $7\frac{1}{4}$ inches.

161—JAPANESE IVORY CARVING

Figure of farmer with pet rooster perched upon his shoulder. Skilfully carved by Ugiyoku. Has ivory stand.

Height, $6\frac{3}{4}$ inches.

162—ELABORATE IVORY BOX

Made from a section of an ivory tusk. The outer surface and lid covered with quail and millet skilfully carved in high relief and undercut. Signed by Yoshi Kazu.

Height, 9 inches; diameter, 5 inches.

163—OLD CHINESE CIRCULAR PANEL

Two symbolical dragons, carved in relief on a ground to represent turbulent water.

164—IVORY MINIATURE AMPHORA

Tinted in imitation of coral.

Height, $4\frac{1}{4}$ inches.

165—IVORY MINIATURE GALIPOT

Colored in crushed strawberry tint.

Height, $3\frac{3}{4}$ inches.

166—IVORY MINIATURE OVIFORM VASE

Beautifully tinted. Has carved wood stand.

Height, $3\frac{1}{2}$ inches.

167—IVORY MINIATURE AMPHORA

Fashioned after a peachbloom specimen. Has tinted carved ivory stand.

Height, $4\frac{1}{8}$ inches.

168—IVORY MINIATURE AMPHORA

Fashioned after a peachbloom specimen. Has tinted carved ivory stand.

Height, $4\frac{1}{2}$ inches.

169—ELABORATE JAPANESE SWORD

Finely wrought old blade mounted in an ivory scabbard, and with ivory guard and handle, all of which are skilfully carved in high relief with dragons rising from the sea.

Length, 41 inches.

170—GOLD LACQUER INRO

Four compartments. Swallow and falcon penciled in relief in silver and other lacquers. By Kaji Kawa. Has mask netsuke and ivory ojimi.

171—GOLD LACQUER INRO

Four compartments. Relief decoration of crayfish, basket and implement, executed in red and other lacquers. Signed by Kuwanya. Has carved ivory netsuke, a coiled dragon, and agate ojimi.

172—GOLD LACQUER INRO

Five compartments. Finely executed relief ornamentation of pine tree and waterfall. Figures incrustated in silver and other metals. Signed by Kajikawa. Carved netsuke in design of turtle and signed. Damascened metal ojimi.

173—POWDER-GOLD LACQUER INRO

Four compartments. Decoration of daimio, and street performer with educated monkey, executed in relief in various lacquers and ivory. Signed by Shozan. Has carved wood and ivory netsuke, and ivory ojimi.

174—GOLD LACQUER INRO

Four compartments. Standing and seated figures of daimios, modeled in relief in various lacquers. Signed by Shokuwasai. Has carved ivory netsuke with metal-work crayfish inserted and tinted ivory ojimi.

175—GOLD LACQUER INRO

Four compartments. Decoration of tiger and Japanese children, modeled in relief in silver and gold lacquer. Signed by Kakosai. Has ivory button netsuke, with metal-work peony medallion, and bronze ojimi.

176—AVENTURINE LACQUER INRO

Five compartments. Artistically embellished with a gnarled plum tree in gold lacquer, and silver moon. Signed by Jokasai. Has lacquered button-shaped netsuke, and metal-work ojimi.

177—GOLD LACQUER LOZENGE-SHAPED INRO

Four compartments. The obverse and reverse of polished gold surface and exquisitely embellished with pheasant, hydrangea and blossoming vine, incrusting in mother-of-pearl and tinted ivory—the edges decorated with a foliation delicately penciled in gold. Signed by Yasuharu. Carved wood netsuke, a laborer carrying a large bale of rice. Inlaid lacquered ojimi.

178—IMPERIAL CINNABAR LACQUER CAKE BOX

Of the Ch'ien-lung period (1736-1795). The outer surface is entirely covered with a skilfully carved ornamentation which represents the supernatural dragons amid cloud forms and fire emblems, in pursuit of the Pearl of Omnipotence.

Height, 8½ inches; diameter, 11¼ inches.

179—PAIR LARGE LACQUER VASES

Cylindrical shape. Polished green ground with decoration of floral medallions and crest, incrusting in mother-of-pearl and ivory and in penciled gold. Have finely carved and lacquered stands.

Height, 23 inches.

180—SATSUMA TRIPOD INCENSE BURNER

The body decorated with numerous figures of Japanese children playing various games, and the cover with minute butterflies. A specimen of microscopic embellishment. Signed by Meizan Yabu.

181—PAIR SATSUMA MINIATURE VASES

Heart shape. Decorated with minute figures, winter and autumn landscapes, flowers and butterflies. Signed by Yaba Meizan.

182—REMARKABLE SATSUMA BOWL

Decorated by the famous Meizan Yabu: the inner surface with four thousand minute butterflies, microscopically painted in enamel colors and gilding; the outer surface with a winter landscape and band of cherry blossoms.

Height, 2½ inches; diameter, 4½ inches.

183—JAPANESE SILVER MINIATURE VASE

Bamboo branches and symbol of good luck carved in relief.

184—JAPANESE SILVER SWORD GUARD

Hōwō bird, Kiri crest and floating blossoms in translucent enamels and gold wire cloisonné. Signed by Hiratsuka.

185—SENTOKA BRONZE MINIATURE VASE

Quadrilateral shape; mask handles. Has seal mark.

186—JAPANESE BRONZE OVIFORM VASE

Ogre faces and palmettes inlaid in silver wires. Signed by Seso. Has teakwood stand.

187—JAPANESE SILVER CENSER

Hexagonal shape. Pierced body and cover. Dolphin handles, flowers and crest of cloisonné enamel. Hōwō bird surmounting cover.

188—JAPANESE PAGODA-SHAPED CABINET

Of iron, and intricately damascened with gold and silver. Signed by Komai, Kyoto. Has carved stand.

Height, 6½ inches; diameter, 4¾ inches.

189—OLD CHINESE KNIFE AND CHOPSTICKS

Mounted in a repoussé copper case, which is inlaid with enamels of various colors.

190—OLD CHINESE KNIFE AND CHOPSTICKS

The former with jade handle, mounted in a cloisonné enamel case.

191—OLD CHINESE KNIFE AND CHOPSTICKS

The former with a carved jade handle, in a sharkskin case which is mounted with silver.

192—OLD CHINESE BRONZE IDOL

Seated figure of a Buddha, incised and gilded.

Height, 7 inches.

193—ANCIENT CHINESE BRONZE STATUETTE

Standing figure of a priest.

Height, 12 inches.

SECOND AFTERNOON'S SALE

SATURDAY, FEBRUARY 15, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

BEAUTIFUL SINGLE-COLOR PORCELAINS

MOSTLY CABINET-SIZE PORCELAINS

194—MINIATURE TEA-COLOR GALIPOT

Of the Ch'ien-lung period (1736-1795). Invested with a *soufflé* glaze of tea-color, evenly applied. Has teakwood stand.

195—MINIATURE IVORY-WHITE VASE

Of the Yung-Chêng period (1723-1735). Pear-shaped, with projecting rim round mouth. Of soft-paste type, and coated with an ivory-white glaze of brilliant quality. Has teakwood stand.

196—MINIATURE TEA-COLOR VASE

Of the Ch'ien-lung period (1736-1795). Galipot form. Has teakwood stand.

197—MINIATURE LANG-YAO GALIPOT

Of the K'ang-hsi period (1662-1722). Invested with a mottled-red glaze of the famous Lang-yao type, which is applied over a surface that is highly crackled and exhibits shadings of celadon. Has teakwood stand.

198—SAPPHIRE-BLUE ROUGE BOX

Of the Yung-Chêng period (1723-1735). Round flattened form. Coated with a mottled sapphire-blue glaze. Has teakwood stand.

199—MINIATURE DARK-GREEN VASE

Of the Ch'ien-lung period (1736-1795). Pear-shape, with spreading neck. Invested with a dark-green glaze of brilliant quality. Has teakwood stand.

Height, 3½ inches.

200—MINIATURE ROSE-COLOR VASE

Of the Yung-Chêng period (1723-1735). Graceful oviform with spreading neck. Invested with a monochrome glaze of deep-rose color. Has teakwood stand.

Height, 3½ inches.

201—SMALL IRON-RUST VASE

Of the Ch'ien-lung period (1736-1795). Ovoid-shape, with short neck and receding base. Enameled with a dark-brown monochrome glaze, which is thickly flecked with iridescent metallic spots.

Height, 3⅞ inches.

202—SMALL PINK CRACKLE BOTTLE

Of the Ch'ien-lung period (1736-1795). Coated with a white glaze, applied over a surface completely covered with pink crackle. Has teakwood stand.

Height, 4¼ inches.

203—SMALL TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Invested with an opaque monochrome glaze of pale-turquoise tint, applied over iridescent metallic spots. Has teakwood stand.

Height, 5⅞ inches.

204—SMALL IRON-RUST BOTTLE

Of the Ch'ien-lung period (1736-1795). Enameled with a copper-brown monochrome glaze, which is thickly flecked with iridescent metallic spots. Has teakwood stand.

Height, 4¼ inches.

205—PURE-WHITE BOTTLE-SHAPE VASE

Ch'ien-lung period (1736-1795). Soft-paste type. Coated with a pure-white glaze of brilliant quality, which is applied over an ornamentation of dragons and conventionalized fungi, carved in relief in the paste. Has teakwood stand.

Height, 5 inches.

206—SANG-DE-BOEUF BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Invested with a *sang-de-bœuf* glaze of a deep tone, which thickens around the foot. Has teakwood stand.

Height, 5½ inches.

207—CELADON OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). Dense porcelain. Coated with a glaze of pale sea-green tint, applied over a surface profusely marked with brown crackle.

Height, 4½ inches.



208

208—CRUSHED-STRAWBERRY BOWL

Of the Ch'ien-lung period (1736-1795). Thin porcelain, the outer and inner surface enameled with a monochrome glaze of crushed-strawberry tint, which is applied so as to leave a well-defined white rim around the edge. Has carved teakwood stand.

Height, 2 inches; diameter, 3⅝ inches.

209—PEACOCK-BLUE VASE

Of the Ch'ien-lung period (1736-1795). Graceful bottle-shape. Invested with a monochrome glaze of deep peacock-blue, applied over a fine *truitée* or "fish-roe" crackle. Has teakwood stand.

Height, 5½ inches.

210—GRIS-PERLE CRACKLE VASE

Of the Ch'ien-lung period (1736-1795). Globular bottle-shape, with tall tubular neck. It is invested with a minutely crackled glaze of *gris-perle* tint, which extends underneath the foot. Has teakwood stand.

Height, 6 inches.

211—CAMELLIA-LEAF GREEN VASE

Of the Ch'ien-lung period (1736-1795). It is of graceful bottle-shape and invested with a monochrome glaze of camellia-leaf green color, of very fine opaque quality—which is minutely crackled throughout with a network of well-defined lines. Has teakwood stand.

Height, 6 inches.

212—ORANGE-YELLOW BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of orange-yellow of brilliant opaque quality. Has teakwood stand.

Height, 6 inches.

213—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Enameled with a pale turquoise-blue glaze of opaque quality, applied over a network of minute crackle. Has teakwood stand.

Height, 6 inches.

214—ORANGE-YELLOW VASE

Of the Yung-Chêng period (1723-1735). Pear-shape, with tall tubular neck, covered with an opaque orange-yellow glaze which is flecked with darker spots. Has teakwood stand.

Height, 5½ inches.

215—CORAL-RED BOTTLE-SHAPE VASE

Of the Yung-Chêng period (1723-1735). Globular body, with tall slender tubular neck. Invested with a monochrome glaze of coral-red of very fine quality and iridescent luster. Has teakwood stand.

Height, 5 inches.

216—CAMELLIA-LEAF GREEN PEAR-SHAPE VASE



216

Of the Ch'ien-lung period (1736-1795). Enamelled with a brilliant monochrome glaze of camellia-leaf green, which extends over the surface inside the mouth, covers the foot underneath and is minutely crackled throughout. Has teakwood stand.

Height, 5¼ inches.

217—MUSTARD-YELLOW BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of mustard-yellow of brilliant opaque quality, and applied over a minutely crackled surface. Has teakwood stand.

Height, 6¼ inches.

218—MIRROR-BLACK VASE

Of the Yung-Chêng period (1723-1735). Graceful pear-shape, short tubular neck, with flange and receding base. It is invested with an intense mirror-black glaze of brilliant quality. The rims of the lip are white, and left free of the glaze. Has teakwood stand.

Height, 5½ inches.

219—UNIQUE RICE-COLOR VASE

Of the Ch'ien-lung period (1736-1795). Graceful pear-shape, with tall slender neck. Invested with a monochrome glaze of rice-color of very fine, even quality. Has teakwood stand.

Height, 6 inches.

220—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is coated with a pale turquoise-blue glaze of opaque quality, applied over a surface which is minutely crackled.

Height, 6½ inches.

221—CELADON OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). Enameled with a monochrome glaze of sea-green tint, which is marked with bold brown crackle, and extends over the rim, inside the mouth, and invests the base of the foot with the exception of the circular rim, which is glazed in brown.

Height, 4¼ inches.

222—IMPERIAL YELLOW OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). It is of thin porcelain and is enameled with an opaque Imperial yellow glaze, applied over an embellishment of lotus-flowers, leaf-scrolls and tendrils and gadroon borders, all of which are incised in the paste.

Height, 4 inches.

223—TURQUOISE-BLUE OVIFORM BOTTLE

Of the Ch'ien-lung period (1736-1795). Invested with a turquoise-blue glaze of brilliant opaque quality, applied over a minutely crackled surface.

Height, 6 inches.

224—BROWN METALLIC SOUFFLÉ OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). It is covered with a copper-color glaze of fine, brilliant quality, which is flecked with iridescent metallic particles or scales. Has teakwood stand.

Height, 4¼ inches.

225—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is of thin porcelain and coated with a monochrome glaze of pale turquoise-blue of opaque quality and applied over a minutely crackled surface.

Height, 6 inches.

226—PURE WHITE GRACEFUL BOTTLE-SHAPE VASE

Of the Yung-Chêng period (1723-1736). It is of the soft-paste type and is invested with a pellucid white glaze of exceeding purity, and is decorated on the body with four medallions of butterflies and foliations, and a band of gadroons round the foot, which are delicately etched in the paste underneath the glaze. Has teakwood stand.

Height, 6 inches.

227—APPLE-GREEN BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is of dense porcelain and is invested with a fine monochrome glaze of opaque apple-green which has been applied over a surface covered with a network of brown crackle. Has teakwood stand.

Height, 6 inches.

Illustrated.



228

228—IRON-RUST GALIPOT

Of the Ch'ien-lung period (1736-1795). Of graceful form. Invested with a dark-brown monochrome glaze, which is thickly speckled with minute points of deep, metallic, lustrous aspect.

Height, 6½ inches.

229—GRAY-WHITE CRACKLE JAR

Of the K'ang-hsi period (1662-1721). Flattened globular shape, with spreading neck. Coated with a gray-white glaze, applied over a surface covered with a network of black and brown crackle.

Height, 3 inches; diameter, 4 inches.

230—CAMELLIA-LEAF GREEN VASE

Of the Ch'ien-lung period (1736-1795). It is of ovoid form, with tubular neck, and is enameled with a monochrome glaze of camellia-leaf green of opaque and brilliant quality, which has been applied over a minutely crackled surface.

Height, 6½ inches.



234



236



235

231—ROSE-PINK BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Tall oviform, with slender neck, enameled with a rose-pink glaze, which is covered with an etched decoration of leaf scroll designs. Has teakwood stand.

Height, 7¼ inches.

232—SUNG GALIPOT

Of dense texture. Coated with a pale-blue glaze, which is crackled throughout. Beneath the shoulder, slight tones of purple.

Height, 6¼ inches.

233—RICE-COLOR GALIPOT

Of the Sung type. Coated with a rice-color glaze of even quality and minutely crackled throughout.

Height, 6¼ inches.

234—STONE-BLUE OVIFORM JAR

Of the K'ang-hsi period (1662-1722). It is of dense porcelain and invested with a stone-blue opaque glaze, applied over a surface marked with a network of brown crackle. Has teakwood stand.

Height, 5¾ inches.

235—APPLE-GREEN OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). Covered with a brown crackle surface, over which is an apple-green glaze, of brilliant opaque quality.

Height, $5\frac{7}{8}$ inches.

236—CORAL-RED GALIPOT

Of the Yung-Chêng period (1723-1735). It is of finished technique, and is invested with a coral-red glaze, of exceedingly fine quality. Has teakwood stand.

Height, $6\frac{1}{2}$ inches.

237—APPLE-GREEN TRIPOD CENSER



237

Of the Ch'ien-lung period (1736-1795). Globular shape on a permanent stand of lotus design. The outer and inner surface is coated with a monochrome glaze of apple-green. The censer is decorated with a band of floral and leaf scrolls, and borders of scepter heads and gadroons, penciled in a darker shade of green.

Height, 6 inches; diameter, $5\frac{1}{2}$ inches.

238—CELADON OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). It is invested with a pellucid sea-green glaze, underneath which is a decoration of archaic scrolls, palmettes and gadroons, incised and carved in relief in the paste. Underneath the foot, seal mark of the period.

Height, $8\frac{1}{2}$ inches.

239—STARCH-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). The globular body and tall tubular neck are encircled with numerous rings, which are modeled in relief in the paste. It is enameled with a starch-blue opaque glaze.

Height, 7¾ inches.

240—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is invested with a pale turquoise-blue glaze of opaque quality, and decorated with flowers and leaf scrolls, and bands of palmettes and gadroons, which are incised and filled in with a darker shade of blue.

Height, 9 inches.

241—PALE CELADON VASE

Of the Yung-Chêng period (1723-1736). It is of graceful ovi-form with receding neck and base. Invested with a pale celadon glaze, of pellucid quality and granulated surface.

Height, 10½ inches.

242—GOURD-SHAPED VASE

After a Sung specimen. Coated with a cream-color glaze, which is minutely crackled throughout. Has teakwood stand.

Height, 8½ inches.

243—ORANGE-YELLOW VASE

Of the Ch'ien-lung period (1736-1795). It is oviform, with tall tubular neck and short, spreading base, and is invested with an orange-yellow glaze of brilliant opaque quality, which is applied over a surface etched with floral motives and border designs. Underneath the foot, engraved seal mark of the period.

Height, 10½ inches.

244—TURQUOISE-BLUE OVIFORM BOTTLE

Of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of turquoise-blue of brilliant opaque quality, applied over a minutely crackled surface. Underneath the foot, a seal mark of the period.

Height, 10¼ inches.



250

254

247



245

251

246

GROUP OF PEACHBLOOM SPECIMENS

**GROUP OF SUPERB PEACHBLOOM
SANG-DE-BŒUF AND CLAIR-DE-LUNE SPECIMENS**

245—PEACHBLOOM ROUGE BOX

Of the K'ang-hsi period (1662-1722). The cover enameled with a peachbloom glaze of crushed-strawberry tint and the body flecked with verdigris-green spots. Underneath the foot, six-character mark of the period. Has teakwood stand.

Diameter, $2\frac{3}{4}$ inches.

Illustrated.

246—PEACHBLOOM ROUGE BOX

Of the K'ang-hsi period (1662-1722). The cover and body enameled in varied crushed-strawberry tints and the lighter shades of the ripening peach, and exhibiting interesting markings of verdigris-green. Underneath the foot, six-character mark of the period. Has teakwood stand.

Diameter, $2\frac{7}{8}$ inches.

Illustrated.

247—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. In varied ashes-of-roses tint. Underneath the foot, finely penciled in cobalt-blue, is a six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, $4\frac{1}{2}$ inches.

Illustrated.

248—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. Invested with a peachbloom glaze, the lighter shades of delicate pink predominating. Underneath the foot, written in cobalt-blue, is the six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, $4\frac{1}{2}$ inches.

249—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. Invested with the rich tint of the ripening peach, commingling varied tones of pink. Under the foot, penciled in blue, is a six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, $4\frac{1}{2}$ inches.

250—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. It is invested with a typical peachbloom glaze, flecked with delicate green. Underneath the foot, written in cobalt-blue, is a six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, $4\frac{1}{2}$ inches.

Illustrated.

251—WRITER'S PEACHBLOOM WATER RECEPTACLE

Of the K'ang-hsi period (1662-1722). Semi-globular shape. This specimen gives a slight suggestion of over-firing in some of its almost smoky tints, yet the tones are mellow and varied. Drawn in the paste are three disks of incised archaic-dragon forms. Round the neck are dots of verdigris green. Underneath the foot, penciled in blue, is a six-character mark of the period.

Height, $3\frac{1}{2}$ inches; diameter, $4\frac{7}{8}$ inches.

Illustrated.

252—WRITER'S WATER DISH

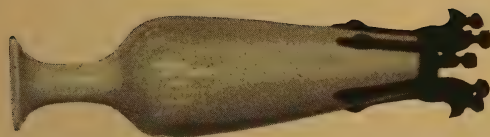
Of the K'ang-hsi period (1662-1722). Low-circular shape. The entire surface is enameled with a pellucid monochrome glaze known as "moonlight-white" or *clair-de-lune*. Underneath the foot is a six-character mark of the period. Has a carved and tinted ivory stand and cover.

Diameter, $4\frac{1}{2}$ inches.

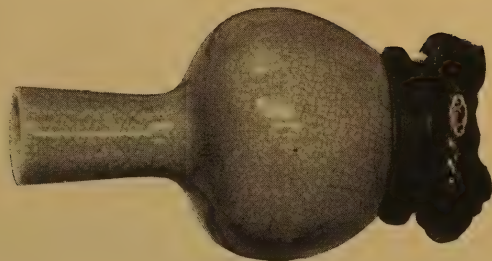
Illustrated.



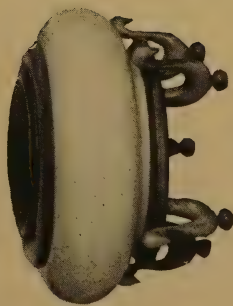
256



257



227



252



253

CABINET SPECIMENS IN CLAIR-DE-LUNE AND APPLE GREEN

253—WRITER'S CLAIR-DE-LUNE WATER DISH

Of the K'ang-hsi period (1662-1722). A companion to the preceding specimen (No. 252).

Diameter, $4\frac{1}{2}$ inches.

Illustrated.

254—SUPERB PEACHBLOOM AMPHORA

Of the K'ang-hsi period (1662-1722). Graceful shape, exhibiting in typical form the beautiful play of colors characteristic of the celebrated peachbloom glaze, varying tones of pink predominating. The mark, penciled in brilliant underglaze blue, is composed of six minute characters arranged in two columns. Has slight mend at upper rim of neck, and carved and tinted ivory stand.

Height, $5\frac{3}{4}$ inches.

Illustrated.

255—BEAUTIFUL PEACHBLOOM AMPHORA

Of the K'ang-hsi period (1662-1722). Gracefully fashioned oviform body, which is surmounted by a trumpet-shaped neck that has two white rings around the base. It is invested with a rich glaze of velvety aspect, exhibiting the beautiful play of colors which distinguishes the peachbloom vases. The neck is coated inside with a glaze of mottled peachbloom, with verdigris-green markings. The mark underneath, "Ta Ch'ing K'ang-hsi nien chih," is beautifully written in underglaze blue. Has tinted ivory stand.

Height, $7\frac{7}{8}$ inches; diameter, 3 inches.

Illustrated.

256—IMPERIAL YELLOW AMPHORA

Fashioned on the lines of the peachbloom vases. It is coated with a monochrome glaze of Imperial yellow, of brilliant opaque quality. Underneath the foot is a six-character mark of K'ang-hsi, penciled in underglaze blue. Has carved teakwood stand.

Height, $7\frac{1}{4}$ inches.

Illustrated.

257—APPLE-GREEN AMPHORA



258

Of similar form to the preceding, and fashioned on the lines of peachbloom vases. Enameled with an apple-green glaze of opaque quality. Underneath the foot is a six-character mark of K'ang-hsi penciled in underglaze blue. Has carved teakwood stand.

Height, 7¼ inches.

Illustrated.

258—ROSE-DU-BARRY EGG-SHELL VASE

Of the Yung-Chêng period (1723-1736). Graceful oviform, with short neck and broad mouth. Invested with a monochrome glaze known as "rose-du-Barry" in varied tones.

Height, 5½ inches.

259—ROSE-DU-BARRY EGGSHELL VASE

Of the Yung-Chêng period (1723-1736). A pendant to the preceding, but the glaze is darker in tone.

Height, 5½ inches.

260—INTERESTING OVIFORM VASE

Of the K'ang-hsi period (1662-1722). Graceful oviform shape. Enameled with a red glaze of the Lang-yao type, displaying various tones of red. Has teakwood stand.

Height, 6⅞ inches.

261—SANG-DE-BOEUF GALIPOT

Of the K'ang-hsi period (1662-1722). It is of Lang-Yao porcelain, and is invested with a mottled glaze of typical ox-blood color. The lip is defined by a prominent line of white, and the foot by a biscuit edge, which encircles a base invested with a celadon mottled glaze. Has teakwood stand.

Height, 7 inches.



255

SUPERB PEACHBLOOM AMPHORA

262—LANG-YAO GALIPOT

Of the K'ang-hsi period (1662-1722). It is invested with a fine monochrome glaze, exhibiting the typical mottled play of colors characteristic of *sang-de-bœuf* specimens. The edge of the foot is unglazed, and the base underneath is covered with a rice-color crackle glaze.

Height, 7 inches.

263—PISTACHE-GREEN PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Covered with a monochrome glaze of pistache-green. The decoration, which is carved in low relief in the paste, underneath the glaze, consists of three large peonies amidst an elaborate foliation, and a band of palmettes and a wide border of gadroons.

Height, 11¾ inches.

264—TING-CHOU PILGRIM BOTTLE

Of the Sung dynasty. Under the glaze, of characteristically soft, creamy tone, is a decoration of bat symbols, cloud forms and fillets, and borders of Greek fret lightly engraved in the paste. Two handles on the neck are modeled in the form of archaic dragons.

Height, 12¼ inches.

265—TING-CHOU GALIPOT

Of the Sung dynasty. It is coated with a minutely crackled glaze of soft creamy tone, and is decorated with three conventional lotus tendrils and leaf scrolls, which are carved in high relief in the paste.

Height, 10½ inches.

266—ROBIN'S-EGG BLUE GALIPOT

Of the Ch'ien-lung period (1736-1795). It is enameled with a soft monochrome glaze of robin's-egg blue, over which is a profuse marking of lapis-blue. Has teakwood stand.

Height, 10 inches.

267—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Globular shape, with tall tubular neck. Coated with a monochrome glaze of pale turquoise-blue, minutely crackled throughout, over which is a running glaze of deep-purple.

Height, 12 inches.

268—ORANGE-YELLOW BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Oviform body with tall, slender, tubular neck. It is of dense porcelain and is invested with an orange-yellow glaze of brilliant opaque quality, which is applied over a surface of pronounced crackle.

Height, 12 inches.

269—MOTTLED-BROWN BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape and finished technique, and invested with a monochrome glaze of mottled brown of brilliant quality, applied over a decoration which is delicately etched in the paste and consists of a bold dragon amidst cloud forms, pursuing the Pearl of Omnipotence.

Height, 12¾ inches.

270—ROSE-PINK PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Coated with a thick monochrome glaze of rose-pink, which has a pear-skin surface.

Height, 14½ inches.

271—PEACOCK-BLUE PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Globular body with tall, slender tubular neck spreading at the mouth. Enameled with a monochrome glaze of peacock-blue of opaque quality, over which are splashes of deep blue minutely crackled throughout.

Height, 12½ inches.

272—ORANGE-YELLOW JAR-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Oviform body, with broad spreading neck. Enameled with an orange-yellow glaze of opaque quality, applied over a decoration which is etched in the paste and consists of two five-clawed dragons, amidst cloud forms and fire emblems, in pursuit of the Sacred Pearl.

Height, 11½ inches.

273—TURQUOISE-BLUE PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is enameled with a turquoise-blue glaze of opaque quality, and is marked with splashes of deep purple, underneath which is a surface completely covered with a "fish-roe" crackle.

Height, 12 inches.

274—CELADON GALIPOT

Of the Ming period. It is of very dense porcelain, and is coated with a thick monochrome glaze of sea-green, of opaque quality, and marked with a network of brown lines. Underneath the glaze, carved in relief in the paste, is a decoration of peony flowers, amidst an elaborate foliation.

Height, 11¾ inches.

275—CAMELLIA-LEAF GREEN BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). It is of graceful globular shape, with tall tubular neck. The surface is entirely covered with a network of minute crackle, over which is a monochrome glaze of camellia-leaf green of brilliant opaque quality and iridescent luster. The foot is enameled with the same glaze, and the rim of the mouth is glazed in brown.

Height, 16 inches.

276—CORAL-RED AMPHORA-SHAPE VASE

Of the Yung-Chêng period (1723-1735). Of graceful shape and finished technique. It is invested with a monochrome glaze of coral-red, of fine even quality, and mottled throughout in a darker tone.

Height, 18¼ inches.

Illustrated.

277—SAPPHIRE-BLUE BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). It is of graceful globular shape, with tall slender tubular neck, and is coated with a dense monochrome glaze of sapphire-blue of iridescent quality that thickens round the foot, which is without glaze.

Height, 15 inches.

278—TURQUOISE-BLUE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Oviform body, gracefully spreading at the base, with short neck. The entire surface is covered with a network of minute crackle, over which is a monochrome glaze of turquoise-blue of brilliant opaque quality, which extends over the rim inside the mouth and invests the base.

Height, 17¼ inches.

Illustrated.

279—CELADON BEAKER

Of the Ch'ien-lung period (1736-1795). The whole surface is coated with a celadon glaze, of sea-green tint, which deepens as it thickens in the recesses of the decoration. This decoration, which is executed in relief in the paste, consists of large peony flowers amid elaborate leafy scrolls.

Height, 18½ inches.

280—IMPERIAL PEACOCK-BLUE GALIPOT

Of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of "shagreen," or peacock-blue, of brilliant opaque quality, which extends over the rim of the mouth into the neck, and deepens as it thickens in the depressions of the decoration. This decoration, which is carved in relief in the paste, consists of a bold five-clawed dragon, cloud-forms, fire emblems and the flaming jewel. The surface underneath the glaze is covered with a network of minute lines, known as *truitée*, commonly called "fish-roe" crackle.

Height, 17½ inches.

Illustrated.

281—SANG-DE-BOEUF PEAR-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The entire surface is covered with a minutely crackled brown glaze, and exhibits around the shoulder and encircling the foot the typical *sang-de-bœuf* hue.

Height, 13¾ inches.

282—LANG-YAO BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Enameled with a monochrome glaze of *sang-de-bœuf* type which displays a beautiful variation of colors and is applied over a finely crackled surface. The lip is defined by a prominent white line, and the



276



278



280

SPECIMENS OF CORAL RED AND PEACOCK BLUE

inside of the neck, and the base underneath is coated with a pale celadon glaze.

Illustrated.

Height, 13 inches.

283—BEAUTIFUL SANG-DE-BOEUF VASE

Of the K'ang-hsi period (1662-1722). Of rare type, graceful in form and of finished technique. Over a finely crackled ground is a monochrome glaze typical of the rarest Lang-yao specimens; its brilliant tones pass from the paler ruby shades into the deepest flaming crimson. Round base and mouth is a tinge of green, and the lip is defined by a prominent white line, while the foot underneath is enameled with a characteristic rice-color crackled glaze.

Illustrated.

Height, 17 $\frac{3}{4}$ inches.

284—LARGE SANG-DE-BOEUF VASE

K'ang-hsi Lang-yao specimen (1662-1722). It is of tall cylindrical shape, with spreading neck and base, and is enameled with a monochrome-red glaze of fine quality. The surface of the glaze is a superficial network of crackle lines, and its depth reflects the richly mottled tints of *sang-de-bœuf* type and the more brilliant shades of red, particularly round the shoulder and neck. The lip is defined by a rounded rim of white, and the foot underneath is invested with a celadon glaze mottled with the typical "ox-blood" color. (This specimen shows old repair.)

Height, 17 $\frac{1}{4}$ inches.

Illustrated.



285

FIVE-COLOR AND OTHER
DECORATED PORCELAINS

285—PAIR COVERED TEA-BOWLS

Of the Ch'ien-lung period (1736-1795). Tall form and almost of egg-shell thinness. They are decorated with blooming chrysanthemums and butterflies, executed in brilliant enamel colors. Have teakwood stands.

286—INTERESTING BOTTLE-SHAPE VASE



286

It is of the so-called soft-paste, with an overglaze of ivory-white and is decorated in the enamel colors of the *famille-verte*, with pine tree, deer, goats and other designs, and has borders of scepter-head scrolls and gadroons carved in relief in the paste. An inscription underneath the foot in Chinese characters has been translated to read that the vase is an exact copy of a Feng-ting specimen of the Ch'eng-Hua period and that the decoration was added some time after the vase was produced, and by order of a certain Chung-Fah-Me, probably during the reign of Emperor K'ang-hsi (1662-1722).

Height, $8\frac{1}{2}$ inches.

287—PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Decorated with a bold dragon, fire emblems, sacred pearl, and symbolical bats, painted in peachbloom tint or *rouge-de-fer* and cloud forms in underglaze blue.

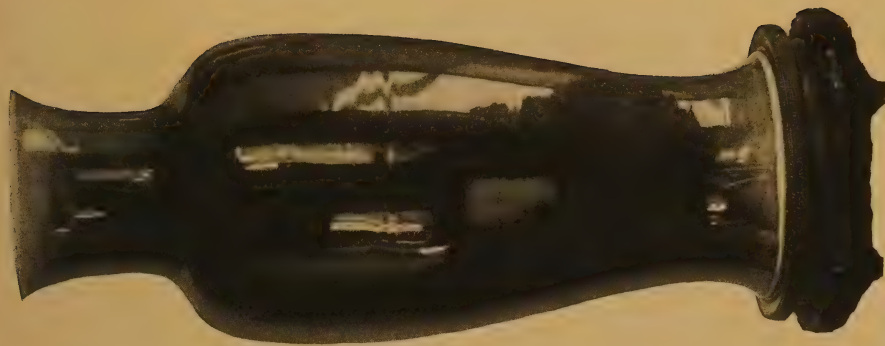
Height, 13 inches.

288—MANDARIN JAR WITH COVER

Of the Yung-Ch'eng period (1723-1735). Graceful oviform, of almost egg-shell thinness. In two upright panels, finely painted in brilliant enamel colors touched with gold, are Chinese domestic scenes, landscape and river views. These panels are surrounded by borders of floral and leaf scrolls in underglaze blue, and the intervening spaces are covered with a ground delicately penciled in gold, floral sprays in underglaze blue, and reserves painted in coral-red. The cover is embellished to correspond, and surmounted by a gilt kylin.

Height, 20 inches.

Illustrated.

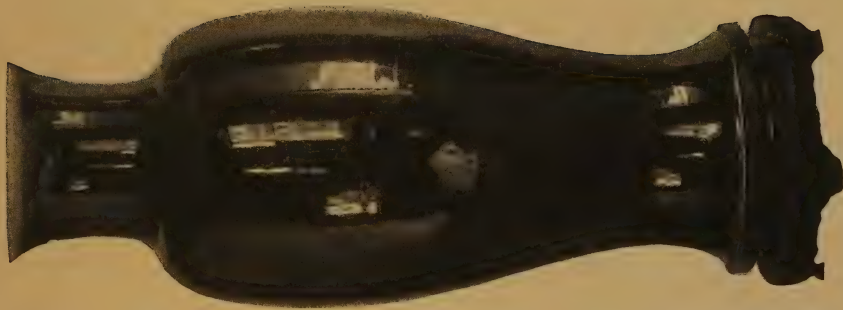


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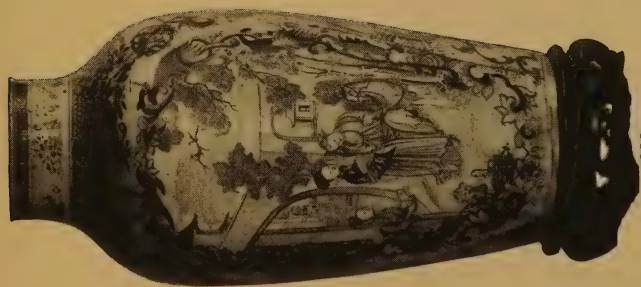
LANG-YAO SANG-DE-BOEUF VASES



284



288



289



290

GARNITURE OF MANDARIN VASES

289—MANDARIN VASE

Of the Yung-Chêng period (1723-1735). Graceful oviform, of almost egg-shell thinness. It is richly embellished in brilliant enamel colors with touches of gold, underglaze blue and sepia. The embellishment consists of Chinese domestic and garden scenes, reserves, panels of European subjects, and harmonious border designs.

Illustrated.

Height, 15¼ inches.

290—MANDARIN VASE

Of the Yung-Chêng period (1723-1735). Pendant to the preceding (No. 289). (Shows restorations and repairs.)

Height, 15¼ inches.

Illustrated.

291—FAMILLE-VERTE VASE



291

Of the K'ang-hsi period (1662-1722). Amphora-shape body, with short tubular neck, gracefully flaring at mouth. It is decorated in brilliant enamel colors of the *famille-verte* with touches of gold. The decoration around the body depicts a garden scene, with figures of the Emperor and his attendants, the latter bearing gifts, approaching a victorious warrior, who is kneeling before his majesty. Round the shoulder are various symbols in reserve panels, and flowers and scrolls intervening. The neck bears a decoration of flowering plants and bamboo.

Height, 17¼ inches.

292—FAMILLE-VERTE VASE

Of the Kang-hsi period (1662-1722). Ovi-form with tubular neck, spreading at the mouth. On the body of the vase, decorated in the brilliant enamel colors of the *famille-verte*, with slight touches of gold, are four figures of the Immortal Genii, each bearing symbols. On the neck are bamboo branches in black, and encircling the shoulder is a band of fret, with detached blossoms and the

Shou symbol in reserves. The foot is encircled by a border of gadroons in yellow and green.

Height, 18½ inches.

293—FAMILLE-VERTE VASE

Of the K'ang-hsi period (1662-1722). Amphora-shape body with tubular neck. The elaborate decoration, which is finely painted in enamel colors of the *famille-verte* and underglaze blue, depicts a garden scene with a royal assemblage receiving an ambassador. Round the neck, Sanscrit characters in underglaze blue and bands of scepter-head scrolls and Greek fret in green and yellow.

Illustrated.

Height, 18¼ inches.

294—FAMILLE-VERTE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). It is artistically decorated in the brilliant enamel colors of the *famille-verte* with touches of gold, and illustrates a scene from Chinese history, depicting an Emperor accompanied by warriors and dignitaries, assembled on a balcony watching the departure of a soldier bearing the Imperial ensign. Round the shoulder are cloud forms in green, yellow and purple, and on the neck, archaic characters in underglaze blue.

Illustrated.

Height, 18½ inches.

295—FAMILLE-VERTE CLUB-SHAPE VASE

Similar in decoration to the preceding vase (No. 294). Base restored.

Illustrated.

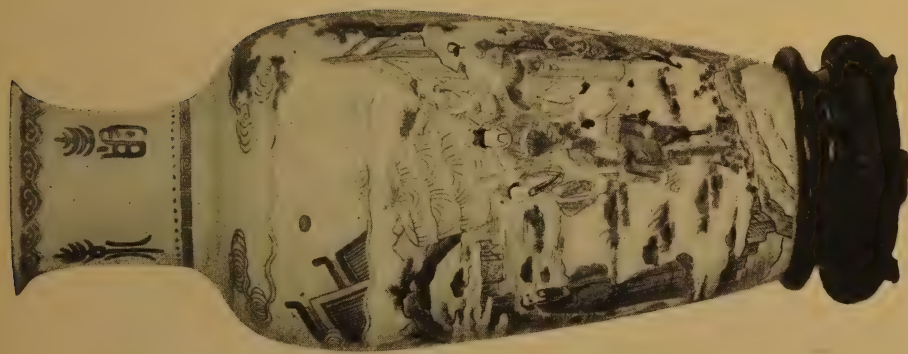
Height, 18 inches.

296—LARGE MANDARIN JAR

Of the Ch'ien-lung period (1736-1795). Tall oviform, of dense porcelain. Elaborately decorated in brilliant enamel colors touched with gold, with Chinese domestic scenes and landscape and river views in variously-shaped panels. The ground is of coral-red with fret design penciled in gold. Has carved teak-wood stand and cover.

Illustrated.

Height, 22 inches.



293

FAMILLE-VERTE VASES



294



295



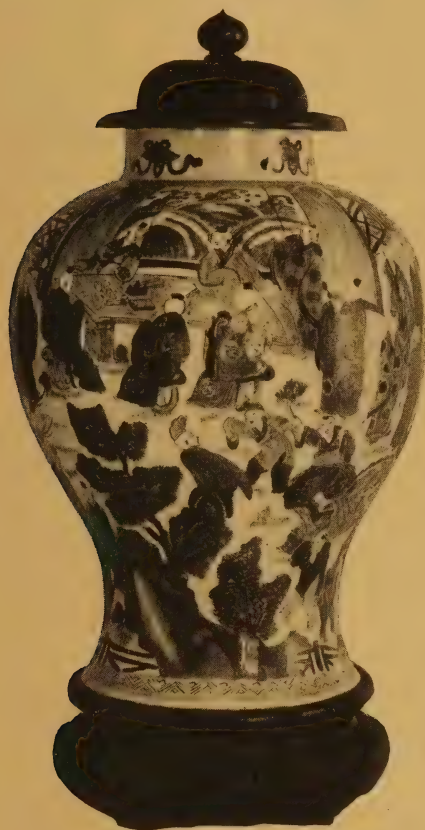
296



300

MANDARIN JAR AND IMPERIAL CH' IEN-LUNG VASE

297—FIVE-COLOR TEMPLE JAR



297

Of the Ming period. Elaborately decorated in the brilliant five enamel colors of the Wan-li period (1573-1619). The decoration depicts a garden scene in which are numerous figures, some engaged in playing chess, others reading, playing musical instruments or admiring a painting, illustrative of the "Four Elegant Accomplishments," — Music, Chess, Writing and Painting. In the foreground are a number of children playing various games. Round the rim of the mouth are Buddhistic symbols in green and underglaze blue. Has carved teakwood cover and stand. Height, $13\frac{3}{4}$ inches.

298—TALL DECORATED PORCELAIN SEAT

Of the Ming dynasty. It

is of tall octagonal shape, with four upright panels, pierced in design of the swastika; the decoration, which is finely executed in the soft colors of the *famille-verte*, consists of peonies, butterflies, leaf scrolls, and reserves of floral motives, dragons and landscapes. Height, 14 inches; width, $8\frac{1}{2}$ inches.

299—GRAND FAMILLE-VERTE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The tall cylindrical body, with abruptly curved shoulder, is surmounted by a slender tubular neck which finishes with a bold projecting flange. The decoration throughout is of an artistic character and is painted

in brilliant enamel colors, with touches of gold, of the best period of the reign of K'ang-hsi. The elaborate embellishment, illustrating a Chinese legend, depicts an Emperor, dignitaries and their attendants, assembled on a balcony and watching the approach of Si Wang Mu, "Royal Mother of the West," and her fairy troupe, who are approaching on cloud forms for the purpose of presenting to favorite Imperial votaries the fruit of Immortality and other offerings. On the neck of the vase, painted in brilliant enamel colors, is the Triad of the Taoist cult, Fu, Lu and Shou san Hsing, or the three Star Gods of Happiness, Rank and Longevity. Round the shoulder and foot are bands of floral motives on a speckled ground and reserves of Buddhistic symbols.

Illustrated.

Height, 28½ inches.

300—LARGE IMPERIAL VASE

Of the Ch'ien-lung period (1736-1795). Bold oviform with short, flaring tubular neck. It is invested with a monochrome glaze of deep-rose color and beautifully decorated with passion-flowers, leafy scrolls and various Buddhistic symbols, all of which are artistically painted in brilliant enamel colors. Round the shoulder is a band of scepter heads in green, and encircling the foot is a gadroon border in turquoise-blue, green and white. Underneath the foot is an elaborate seal mark of the period, penciled in red.

Illustrated.

Height, 22 inches.

301—LARGE BLACK-HAWTHORN BEAKER-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Invested with a dense black glaze, applied so as to leave the decoration in reserve. The embellishment, which is elaborate, consists of prunus, magnolia and peony, chrysanthemums, rocks and birds painted in enamel colors of green, white, yellow and purple. This vase bears underneath the foot a six-character mark of Ch'êng-hua, but is undoubtedly of the K'ang-hsi period. (Restorations and repairs.)

Illustrated.

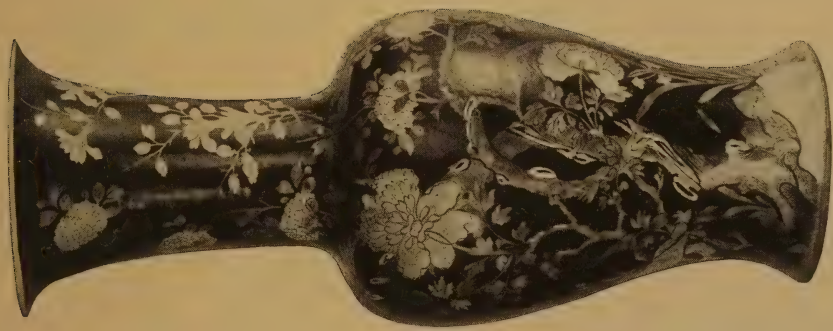
Height, 27½ inches.

Note—Like the following vase, this specimen was always considered to be perfect, but upon removing what proved to be paint to simulate glaze, restorations and repairs were revealed. The vase has recently received the attention of an expert Japanese repairer, and will be sold as "restored and repaired."

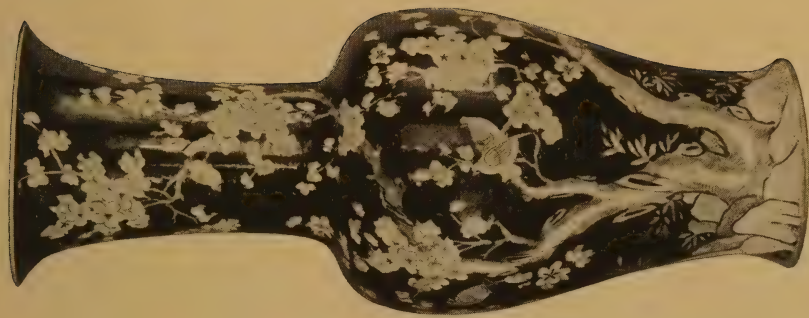


299

IMPORTANT FAMILLE-VERTE VASE



301



302

BLACK HAWTHORN VASES

302—LARGE BLACK-HAWTHORN BEAKER-SHAPE VASE

It is enameled with a lustrous black glaze which has been applied so as to leave the decoration in reserve. The decoration, which is elaborate and finely drawn, consists of leafless white prunus trees, emerging from green and purple rocks and extending upward to the mouth of the vase, and birds, bamboo and grasses, painted in green, white and purple enamel colors. Underneath the foot is a six-character mark of Hsüan-tê, but the vase is undoubtedly not earlier than the K'ang-hsi period, and probably as late as Ch'ien-lung (1736-1795).

Note.—In cataloguing this vase, it was discovered that the surface inside of the mouth and neck was coated with white paint to resemble glaze, which, when removed, exposed considerable repairs and restoration. Since it was catalogued the vase has received the attention of a Japanese expert repairer, and will be sold as being imperfect.

Illustrated.

Height, 27 inches.

303—COREAN JAR

Seventeenth century. Oviform, with receding base and foot, and of dense texture. It is enameled with a soft ivory-white glaze, relieved by bands of white and decorated with panels of figures, plants and rocks, and bands of foliated scrolls and gadroons, which are deeply incised in the paste and partly filled in with a creamy white glaze.

Height, 13 inches.

304—COREAN JAR

Seventeenth century. Oviform, with receding base and foot, and of dense texture. It is enameled with a soft ivory-white glaze, over which is a decoration painted in black and orange-yellow of figure subjects and garden scenes in three reserve panels, and bands of floral and leafy scrolls and a gadroon border.

Height, 14 inches.

305—MASSIVE CHINESE POTTERY BALUSTER-SHAPE VASE

Of the early Ming Dynasty. It is of graceful outline, and double-bodied. The external casing is carved and pierced with cloud

forms, foliage and symbols. Round the body, boldly modeled in high relief, are equestrian figures and other figures engaged in agricultural pursuits. The shoulder is encircled by a band of scepter-head scrolls in high relief and pierced work, and the foot by a band of gadroons. It is glazed throughout in cobalt-blue, with touches of pale turquoise-blue.

Height, 16½ inches; diameter, 11 inches.

Illustrated.

306—MASSIVE PIERCED PORCELAIN JAR WITH COVER

Early Ming Dynasty. Oviform, with wide mouth, and an outer carved and pierced casing, and is decorated in turquoise-blue and manganese-purple, with touches of yellow and pale lavender. On the body are numerous figures of the Taoist cult, pine trees and bold cloud forms; above is a band of peonies, and below a border of conventional gadroons.

Height, 19 inches; diameter, 13 inches.

Illustrated.

307—MASSIVE PIERCED PORCELAIN JAR

Of the early Ming Dynasty. Ovoid, with receding neck and base and broad mouth. It is decorated in pale turquoise-blue, with touches of pale-purple and yellow. On the body are numerous equestrian and other figures, and a landscape and distant palace, the intervening space being filled in with bold cloud forms. The shoulder is encircled by a band of peony scrolls, and the foot by a border of gadroons.

Height, 13½ inches; diameter, 12½ inches.

Illustrated.

308—MASSIVE PORCELAIN JAR WITH COVER

Of the early Ming Dynasty. Globular-shape with receding base and neck, and broad mouth. It has a double body, the outer casing of carved and pierced design. The jar is decorated in a deep manganese-purple, with touches of pale turquoise-blue, yellow and pale lavender. Round the body is a group of equestrian



305

EARLY MING JAR



310



308



306



309



307

EARLY MING PORCELAIN JARS

figures, pine tree and other designs modeled in relief on a background of pierced cloud forms; above is a band of peony scrolls and phœnixes, and below a conventional gadroon border.

Height, 16½ inches; diameter, 12½ inches.

Illustrated.

309—MASSIVE PORCELAIN JAR

Of the early Ming Dynasty. Oviform with receding foot, short neck and broad mouth. It has an outer carved and pierced casing, and is decorated in deep manganese-purple, with touches of yellow, turquoise and pale lavender. On the body are numerous figures of the Taoist genii, on a background to represent cloud forms. A band of peony scrolls encircles the shoulder, and around the foot is a border of conventional gadroons.

Height, 13 inches; diameter, 12 inches.

Illustrated.

310—MASSIVE PORCELAIN JAR WITH COVER

Of the early Ming Dynasty. Globular shape with receding neck and base, with broad mouth. It is coated with a rich, deep cobalt-blue glaze and decorated in raised outline, filled in with turquoise, pale-purple and ivory-white; on the body are figures of the Taoist sect, pine trees and cloud forms. On the shoulder, scepter-head scrolls filled in with floral motives, and encircling the foot is a band of gadroons.

Height, 18 inches; diameter, 13 inches.

Illustrated.

311—MASSIVE PORCELAIN JAR

Of the early Ming Dynasty. Globular shape with receding base and broad mouth. It is covered with a deep cobalt-blue glaze and decorated in raised outline, filled in with turquoise, yellow and pale-lavender, some parts being new glazed and showing the biscuit. Round the body is an equestrian figure, mandarins playing chess, pine trees and cloud forms. The shoulder is ornamented with a band of scepter-head scrolls within which are the eight Buddhistic symbols, and the foot with a border of conventional dragons.

Height, 13 inches; diameter, 12 inches.

312—MASSIVE PORCELAIN JAR

Of the early Ming Dynasty. Globular shape, with receding base and broad mouth. It is enameled with a cobalt-blue glaze and decorated in raised outline, filled in with turquoise, pale-lavender and ivory-white. Round the body are numerous figures mounted on horses, deer and fabulous animals, pine trees and cloud forms; above is a band of scepter-head scrolls filled with floral motives, and below, a border of conventional gadroons.

Height, 12½ inches; diameter, 13 inches.

313—MING PORCELAIN JAR

Graceful oviform, with broad mouth. It is decorated in raised outline and filled in with turquoise-blue and ivory-white on a deep-blue ground. The decoration consists of the lotus in bloom, birds, butterflies, rocks and wave pattern. Round the shoulder is a border of festoons of jewels hung with *pendeloques* of emblems.

Height, 13½ inches; diameter, 10½ inches.

314—MASSIVE PORCELAIN JAR



314

Of the early Ming Dynasty. Globular-shape with receding base and broad mouth. It is coated with a lapis-blue glaze of brilliant quality and is decorated in relief and raised outline, filled in with turquoise, ivory-white and pale-purple; on the body are blooming lotuses, with storks and detached blossoms; round the shoulder are festoons of jewels, hung with *pendeloques* of emblems, and encircling the foot are rocks and wave crests.

Height, 16½ inches; diameter, 13½ inches.

315—MING GARDEN SEAT

Dense porcelain. Barrel-shaped, coated with a deep-blue glaze, with bosses of turquoises. It is decorated with a wide central band of peony scrolls, peacocks and masks executed in pierced and relief work and enameled in turquoise, purple, white and yellow. Pierced medallion on top.

Height, 13½ inches; diameter, 12 inches.

316—OVIFORM PORCELAIN JAR

After an early Ming specimen. It is decorated in raised outline, filled in with green, white and yellow enamels, on a mottled blue ground. The decoration consists of the blooming lotus, storks, festoons of jewels hung with *pendeloques* of emblems, and rocks and wave patterns.

Height, 13¾ inches; diameter, 10 inches.

317—ANCIENT CHINESE POTTERY VASE



Han Dynasty (B.C. 206-221 A.D.). Bottle form, modeled in the shape of a bronze ritual vessel and enameled with a variegated green, iridescent glaze. It is decorated round the shoulder with a wide band of grotesque equestrian figures pursuing fabulous beasts, interrupted on either side by a monster's head supporting a ring simulating a handle of the vase; the whole worked in relief in the paste.

*Height, 17½ inches;
diameter, 13 inches.*

318—ANCIENT CHINESE POTTERY VASE

Han dynasty. Bottle form, modeled in the shape of a bronze ritual vessel and enameled with a cucumber-green glaze, which has an iridescent lustre. The decoration, worked in the paste, is a band round the shoulder, composed of mythological figures and animals in the style of stone sculpture of the Han Dynasty. (B.C. 206-221 A.D.).

Height, 18 inches; diameter, 14 inches.

319—ANCIENT CHINESE POTTERY VASE

Han Dynasty (B.C. 206-221 A.D.). Fashioned after a bronze ritual vessel. It is enameled with a glaze of mottled green, over which is a coating of silver iridescence; two monster-heads supporting rings are worked in relief on the shoulder, and a rim of bosses encircles the mouth.

Height, 17½ inches; diameter, 14½ inches.



320



322



321

SPECIMENS OF BLUE AND WHITE PORCELAIN

320—BLUE AND WHITE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Miniature galipot shape; peony and leaf scrolls in underglaze blue. Has coral stopper and teakwood stand.

321—BLUE AND WHITE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Similar to the preceding.

322—BLUE AND WHITE MINIATURE BOTTLE

Of the Ch'ien-lung period (1736-1795). Dragon, fire emblems, cloud forms and sacred pearl penciled in opaque underglaze blue. Underneath the foot a dragon and cloud forms.

323—BLUE AND WHITE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Miniature pear-shape and of "soft-paste" type. Dragons, peonies and leaf scrolls finely penciled in underglaze blue.

324—BLUE AND WHITE SOFT-PASTE SNUFF-BOTTLE



324

Of the Yung-Chêng period (1723-1735). Bold five-clawed dragons, pursuing the sacred pearl, painted in cobalt-blue over a brown crackle surface.

325—BLUE AND WHITE MINIATURE BOTTLE

Of the Yung-Chêng period (1723-1735). Dragon and peony scrolls, penciled in two shades of underglaze blue. Underneath the foot, six character mark of the period. Has teakwood stand.

Illustrated.

326—BLUE AND WHITE SNUFF-BOTTLE

Of the Yung-Chêng period (1723-1735). Miniature bottle shape and of "soft-paste" type. Dragon and peony scrolls penciled in two shades of blue. Has coral stopper and teakwood stand.

Illustrated.

327—BLUE AND WHITE HEXAGONAL SNUFF-BOTTLE

Of the Yung-Chêng period (1723-1735), and of the "soft-paste" type. Coated with an ivory-white crackle glaze and decorated in underglaze blue, with the eight famous horses of the ancient Emperor *Mu Wang*. Mark underneath the foot: Yung-Chêng. Made by the order of the Emperor.

Illustrated.

328—PAIR BLUE AND WHITE MINIATURE VASES

The eight Buddhistic symbols and lotus scrolls, penciled in cobalt-blue. Have teakwood stands.

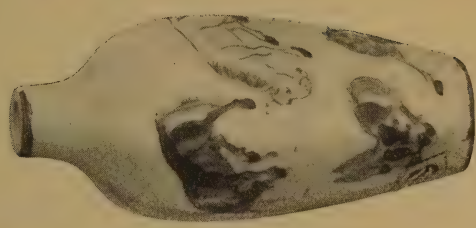
Illustrated.



326



328



327



325

CABINET SPECIMENS OF BLUE AND WHITE PORCELAINS

329—BLUE AND WHITE MINIATURE INCENSE JAR



329

Of the "soft-paste" type. Lotus and leaf scrolls painted in rich underglaze blue. On the rim of mouth, four-character mark of Hsüan-tê. (Apocryphal.) Has teakwood stand and cover.

330—WRITER'S BLUE AND WHITE WATER RECEPTACLE

Of the Yung-Chêng period (1723-1735). Semi-globular shape and "soft-paste" type. Covered with an ivory-white crackle glaze and decorated with numerous disk-shape medallions in deep opaque-blue. Has carved teakwood stand.

331—BLUE AND WHITE ROUGE-BOX

Of the Ch'ien-lung period (1736-1795). Decorated in brilliant underglaze blue with a bold dragon, fire emblems and cloud forms. Has teakwood stand.

332—BLUE AND WHITE ROUGE-BOX

Of the Yung-Chêng period (1723-1735). Flattened globular shape and of "soft-paste" type. Butterfly, melons and vine, finely penciled in two shades of blue, over a crackled surface.

333—BLUE AND WHITE MINIATURE INCENSE JAR

Of the Yung-Chêng period (1723-1735). "Soft-paste" type. Ivory-white glaze; two fabulous dragons penciled in two shades of blue. Underneath the foot, four character mark of Ch'êng-hua. (Apocryphal.) Has carved teakwood stand and cover.

334—BLUE AND WHITE SNUFF-JAR

Of the Ch'ien-lung period (1736-1795). "Soft paste," covered with an ivory-white crackle glaze. Storks and border designs painted in fine underglaze blue. Fitted with copper spoon. Has carved teakwood stand.



335



336



337

335—POWDER-BLUE SMALL VASE

Of the K'ang-hsi period (1662-1722). Of graceful bottle-shape and finished technique. It is invested with a mottled cobalt-blue glaze of brilliant texture, known as powder-blue, and decorated in two reserve panels of floral motives, delicately penciled in underglaze blue. Has teakwood stand. *Height, 5 inches.*

336—BLUE AND WHITE SMALL OVIFORM JAR

Of the K'ang-hsi period (1662-1722). Decorated with five full-blown peonies amid leafy scrolls, finely executed in mazarine-blue of opaque quality on a brilliant white ground. Has teakwood stand. *Height, 3¼ inches.*

337—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Decorated with branches of peaches and pomegranates, symbols of Immortality and Happiness, and band of palmettes, scepter-heads and gadroons, in two shades of blue on an ivory-white ground. *Height, 5 inches.*

338—WRITER'S BLUE AND WHITE WATER RECEPTACLE

Of the Ch'ien-lung period (1736-1795). Semi-globular shape and decorated in brilliant underglaze blue with two five-clawed dragons amid cloud forms and fire emblems, pursuing the sacred jewel. Has carved teakwood stand.

339—BLUE AND WHITE SMALL OVIFORM JAR



339

Of the Ch'ien-lung period (1736-1795), and of "soft-paste" type. Decorated in brilliant underglaze blue with a band of peony scrolls and border of gadroons over a brown crackle surface. Has teakwood stand.

Height, 4 inches.

340—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795), and the "soft-paste" type. It is invested with an ivory-white crackle glaze and decorated in two shades of underglaze blue, with a figure of one of the Immortals, goats and landscape.

Illustrated.

Height, 6¼ inches.

341—BLUE AND WHITE GALIPOT

Of the Ch'ien-lung period (1736-1795). Of graceful shape and finished technique. It is invested with an ivory-white glaze and decorated in underglaze blue, of brilliant opaque quality, with palms, plum in blossom, bird and insect.

Height, 6½ inches.

342—BLUE AND WHITE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Magnolia, peonies, birds and insects, painted in underglaze blue, of brilliant quality over a surface marked with brown crackle.

Illustrated.

Height, 6¾ inches.

343—BLUE AND WHITE OVIFORM JAR WITH COVER

Of the K'ang-hsi period (1662-1722). Graceful in shape and of fine texture. The embellishment, which consists of three upright dragons amid fire emblems, pursuing the sacred pearl, is finely executed in mazarine-blue of exceedingly fine quality on a brilliant white ground. Has teakwood stand.

Height, 7 inches.

Illustrated.

344—BLUE AND WHITE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Invested with an ivory-white crackle glaze and decorated in rich cobalt-blue with tree peonies, rocks, and butterflies.

Height, 7½ inches.

Illustrated.

345—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated with various ornaments known as the "Hundred Antiques," which are beautifully penciled in underglaze blue of fine opaque quality. Round the neck is a band of scepter-heads and cloud forms. Underneath the foot, six-character mark of the period.

Height, 8¾ inches.

346—PAIR BLUE AND WHITE BOTTLE-SHAPE VASES

Of the K'ang-hsi period (1662-1722). They are of beautiful shape and perfect technique. The decoration, which is of simplicity, consists of four circular medallions round the body and a band of palmettes encircling the foot, finely drawn and executed in underglaze blue of fine quality. Underneath the foot, written in underglaze blue, is the six-character mark of K'ang-hsi. Have teakwood stand.

Height, 9¼ inches.

Illustrated.

347—BLUE AND WHITE PEAR-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The embellishment, which is artistically drawn and painted in brilliant blue under the glaze on a brilliant white ground, consists of six lotus flowers and conventional leafy scrolls, spreading over the body and part of the neck.

Height, 9¾ inches.



348—PAIR BLUE AND WHITE BOTTLE-SHAPE VASES

Of the K'ang-hsi period (1662-1722). The decoration, which is finely painted in brilliant underglaze blue, consists of ornaments, ribbon and tasseled pendants, and various borders and bands of scepter-head scrolls, fret and floral motives.

Height, 11¾ inches.



342



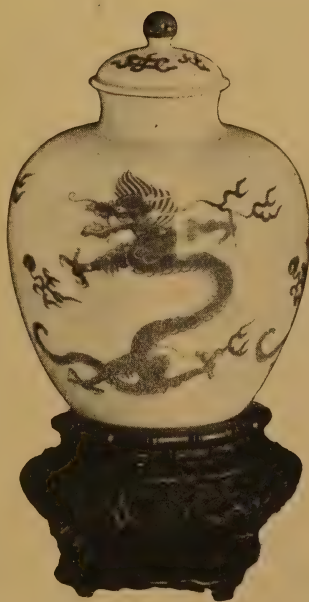
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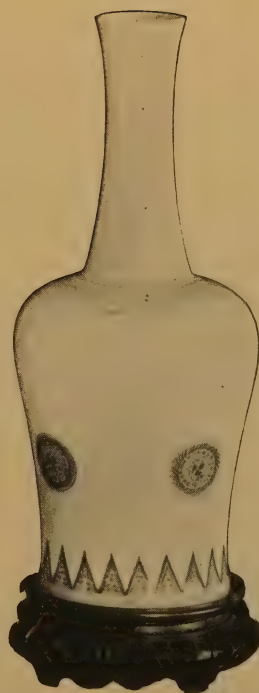
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346



343



346

BEAUTIFUL BLUE AND WHITE PORCELAINS

349—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). On an opaque-blue ground, marked to represent the cracking of ice, are clusters of small prunus blossoms in white. In three large reserve panels of leaf shape are various ornaments and symbols known as the "Hundred Antiques," painted in underglaze blue on an ivory-white ground.

Height, 8 inches; diameter, 7 inches.

350—BLUE AND WHITE HAWTHORN GINGER JAR



351

Of the K'ang-hsi period (1662-1722). Enameled with a lustrous opaque-blue underglaze, which is marked with reticulations to represent fissures of ice and decorated with clusterings of prunus blossoms. Has carved teakwood cover.

Height, 9 inches; diameter, 7¼ inches.

351—BLUE AND WHITE OVIFORM VASE

Of the Yung-chêng period (1723-1735), and of the "soft-paste" type. The decoration, which is finely executed in brilliant opaque-blue, consists of mountainous landscapes, showing pagodas and palaces and a river view. Crackled throughout with a network of brown lines.

Height, 14½ inches.

352—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). Decorated with deep cobalt-blue underglaze painting, which is marked with cross-hatched lines of reticulation, suggesting the fissures of breaking ice, and reserve clusters of prunus blossoms. (Repaired.) Fitted with carved teakwood cover.

Height, 8¾ inches; diameter, 7½ inches.

353—BLUE AND WHITE CYLINDRICAL VASE



353

Of the Ch'ien-lung period (1736-1795), and "soft-paste" type. Coated with a soft, creamy-white glaze and profusely decorated with chrysanthemums and leafy scrolls, painted in two shades of underglaze blue. Harmonious borders encircle the shoulder, neck and foot.

Height, 14 inches.

354—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). Decorated in brilliant cobalt-blue of exceedingly fine quality, under the glaze, and presenting branches of the wild prunus tree, with twigs filled with blossoms which alternately spread downward from the shoulder and upward from the base, which are drawn in white reserve against a ground of undulating blue that is enhanced by a reticulation of darker lines, to represent fissures in ice—intended to symbolize the breaking up of winter, the prunus buds denoting the approach of spring. Fitted with teakwood cover.

Height, 8½ inches; diameter, 7½ inches.

Illustrated.

355—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape and very fine texture. It is artistically decorated with flowers of the conventional lotus, symmetrically posed amid a whorl of leafy scrolls, all of which are painted in two shades of underglaze blue of fine quality upon a brilliant white ground. Underneath the foot, six-character mark of Hsüan-tê. (Apochryphal.)

Height, 15½ inches.



354

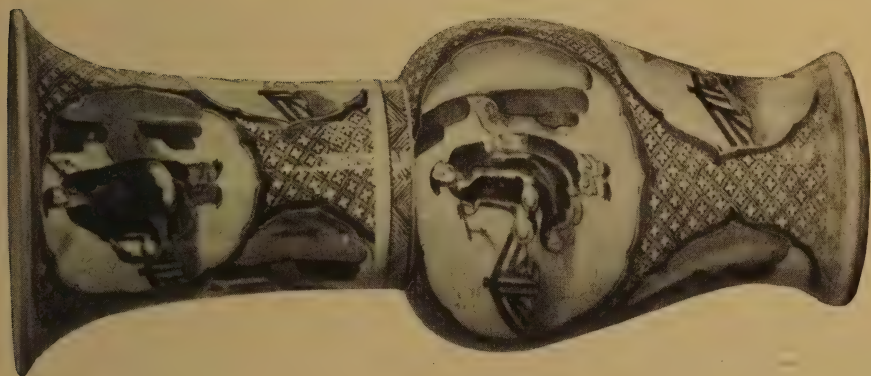


358

BLUE AND WHITE HAWTHORN JARS



364



360



366

BLUE AND WHITE VASES

356—BLUE AND WHITE BOTTLE-SHAPE VASE



357

Of the K'ang-hsi period (1662-1722). Similar shape and decoration to the preceding vase (No. 355). The embellishment, however, is executed in a deeper blue. Under the foot, six-character mark of Hsüan-tê. (Apocryphal.)

Height, 15 inches.

357—BLUE AND WHITE GALIPOT VASE

Of the Yung-Chêng period (1723-1735). The decoration, which is finely drawn and executed in two shades of underglaze blue, of fine opaque quality, consists of a grapevine in bearing and figures of two foxes eating the fruit, upon a ground of pellucid ivory-white, with an orange-peel surface. Round the base of the short neck and encir-

cling the foot are Greek fret bands.

Height, 14¾ inches.

358—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). It is invested with a brilliant opaque-blue glaze of exceedingly fine lustrous quality and marked with cross-hatched lines of reticulation, suggesting conventional fissures of breaking ice, and decorated with white reserve clusterings of prunus blossoms intermingled with scattered flowers or buds. Three quatrefoil panels contain varied forms of the Ch'itin, a fabulous monster, painted in like brilliant blue on a white ground. Fitted with carved teakwood cover.

Height, 9 inches; diameter, 7¾ inches.

Illustrated.

359—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). Pendant to the preceding jar (No. 358). (Slight fracture.) Fitted with carved teakwood cover.

Height, 9 inches; diameter, 7 $\frac{3}{4}$ inches.

360—BLUE AND WHITE BEAKER-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated with figures of the Taoist cult, in numerous quatrefoil reserve panels, and a ground covered with fret pattern, all of which is painted in two shades of underglaze blue.

Height, 18 inches.

Illustrated.

361—MING BLUE AND WHITE GOURD-SHAPE VASE

Of the Chia-Ching period (1522-1566). It is of dense porcelain and of graceful outline. On each lobe is a decoration of medallions of storks amid cloud forms and conventional lotus scrolls and various symbols. A center band and borders encircling neck and base are of floral and leaf scrolls. The decoration throughout is finely executed in Mohammedan-blue, applied under the glaze on a brilliant white ground. Underneath the foot, finely written in deep blue, is the six-character mark of the period.

Height, 19 $\frac{1}{4}$ inches.

Illustrated.



363

362—PAIR BLUE AND WHITE BEAKER-SHAPE VASES

Of the K'ang-hsi period (1622-1722). Luxuriantly decorated with conventional lotus flowers and foliage artistically drawn, and executed in underglaze blue of very fine quality upon a brilliant white ground.

Height, 18 $\frac{1}{4}$ inches.

363—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Invested with a brilliant white glaze and decorated in luminous cobalt-blue with seated figures of Lu Hsing, the "Star of Rank," of



369

IMPORTANT BLUE AND WHITE CLUB-SHAPE VASE

the Eight Immortals, Chung-li Ch'uan and Lü Tung-pin, painted in reserve panels, surrounded by brocaded fillets. Encircling the shoulder and neck are narrow bands of fret and scepter-head scrolls.

Illustrated.

Height, 18½ inches.

364—BLUE AND WHITE OVIFORM VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape and thin porcelain. The decoration, which is painted in cobalt-blue of brilliant quality, consists of pine trees, rock forms, stags and does, storks and cloud forms. The neck is embellished with floral sprays.

Illustrated.

Height, 18 inches.

365—BLUE AND WHITE CLUB-SHAPE VASE



365

Of the K'ang-hsi period (1662-1722). Decorated with two bold four-clawed dragons pursuing the Pearl of Omnipotence, and fire emblems, executed in opaque-blue of lustrous quality upon a brilliant white ground. Narrow bands of fret and scroll pattern encircle the shoulder and neck.

Height, 18 inches.

366—BLUE AND WHITE OVIFORM VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape, thin porcelain, and invested with a pure white glaze. The embellishment, which consists of a mountainous landscape, a river and figures, is painted in cobalt-blue of very brilliant opaque quality.

Height, 18 inches.

367—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated in underglaze blue of exceedingly brilliant opaque quality, with a mountainous landscape, equestrian figures, river view, and boating party, painted upon a brilliant white ground. Encircling the neck are bands of Greek fret and scepter-head scroll.

Illustrated.

368—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The decoration, which is painted upon a brilliant white ground in mazarine-blue of opaque quality, consists of massive rock forms and a pine tree, two deer, and storks, some symbols of longevity. Encircling the neck are bands of scepter-head scrolls of Greek fret.

Illustrated.

369—IMPORTANT BLUE AND WHITE CLUB-SHAPE VASE



Of the K'ang-hsi period (1662-1722). Profusely decorated in cobalt-blue of brilliant opaque quality, with a scene representing a mountainous landscape, with an Imperial procession of equestrian and other figures, some carrying banners, others bearing gifts; presumably an Imperial Wedding Ceremony.

Height, 30 inches.

Illustrated.

370—BLUE AND GOLD TEMPLE JAR WITH COVER

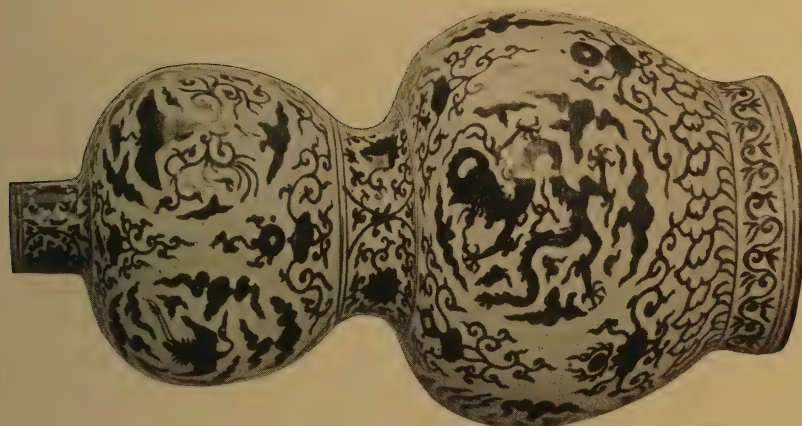
Of the K'ang-hsi period (1662-1722). Of graceful oviform with receding base, and surmounted by a dome-shaped cover; invested with a monochrome glaze of mazarine or sapphire-blue of

brilliant quality, over which is a decoration embodying the conventional lotus and foliage, penciled in gold.

Height, 18½ inches.



367



361



368

K'ANG-HSI AND MING BLUE AND WHITE VASES

371—POWDER-BLUE OVIFORM JAR



372

Of the K'ang-hsi period (1662-1722). Enameled with a mottled cobalt-blue glaze, of opaque quality, known as powder-blue. In four upright and reserved panels are floral motives, birds and rocks, painted in enamel colors of the *famille-verte*, and in four trefoil reserves on the shoulder are Buddhistic symbols. Fitted with carved teakwood cover.

Height, 13½ inches.

372—POWDER-BLUE TEMPLE JAR WITH COVER

Of the K'ang-hsi period (1662-1722). Enameled with a powder-blue glaze of brilliant quality. Decorated with flowering plants, painted in enamel colors within leaf and lozenge shaped reserve panels which are outlined with

gilding. The dome-shaped cover is similarly treated and is surmounted by a miniature statuette.

Height, 19 inches.

THIRD AFTERNOON'S SALE
MONDAY, FEBRUARY 17, 1913
AT THE AMERICAN ART GALLERIES
BEGINNING PROMPTLY AT 2:30 O'CLOCK
ANTIQUAE GREEK AND ROMAN GLASS



373

(Principally specimens selected for Mr. Borden by the late Henri de Morgan, antiquarian, and Mr. Thomas B. Clarke.)

373—THREE SMALL SPECIMENS OF GREEK GLASS

- (A) Small urn of purple glass, with silver and gold iridescence.
- (B) Miniature pilgrim bottle, with silver iridescence.
- (C) Small globular bottle of opaque blue glass and slight silver iridescence.

374—THREE SMALL SPECIMENS OF GREEK GLASS

- (A) Slender bottle, with brilliant silver and gold iridescence.
- (B) Small flattened bottle, with two scroll handles.
- (C) Small cylindrical bottle, of purple glass, with lustrous iridescence.

375—THREE SMALL SPECIMENS OF GREEK GLASS

- (A) Cylindrical bottle of purple glass, with silver iridescence and slight decoration.
- (B) Globular bottle of very thin glass and golden iridescence.
- (C) Slender bottle, with lustrous iridescence.

376—TWO SMALL SPECIMENS OF GREEK GLASS

Small urn and bottle, with silver iridescence.

377—TWO SMALL SPECIMENS OF GREEK GLASS

- (A) Purple glass bottle, with indented sides and silver iridescence.
- (B) Purple glass flattened bottle, with silver iridescence.

378—TWO GREEK GLASS SMALL URNS

One of opaque blue glass, the other coated with a brilliant silver iridescence.



379

379—GREEK GLASS SMALL BOTTLE

Body ornamented with relief heads. Silver iridescence.

380—TWO SMALL SPECIMENS GREEK GLASS

- (A) Slender bottle, with two handles and spreading foot, coated with a lustrous silver iridescence.
- (B) Slender vase, with raised ornament round neck and mouth and with silver and gold iridescence.

381—TWO GREEK GLASS SMALL JARS

One of green glass, with brilliant iridescence; the other of opaque blue glass with indented body.

382—GREEK GLASS SMALL JAR

Incrusted with a golden iridescence of fine quality. Silver stand.

383—ANTIQUE BLUE GLASS CAMEO



383

Bust of Bacchus. First century A.D.
Mounted in Roman gold and with miniature easel.

384—TWO SMALL SPECIMENS OF GREEK GLASS

(A) Beaker-shape vase with two handles of brown glass; silver iridescence.

(B) Slender vase, with swan-like handles and peacock iridescence.

385—GREEK SMALL GLASS URN

With two handles and indented body. Brilliant silver and golden iridescence.

386—TWO SMALL SPECIMENS OF GREEK GLASS

(A) Slender vase of green glass, with brilliant peacock iridescence.

(B) Lily-shape vase, with base and thread ornaments and green and gold iridescence.

387—TWO SMALL GREEK GLASS VASES

One with brilliant silver iridescence, the other of purple glass.

388—TWO SMALL SPECIMENS OF GREEK GLASS

(A) Oviform bottle, incrustated with a silver and peacock iridescence of lustrous quality.

(B) Cylindrical vase, with spreading body coated with a brilliant iridescence.

389—TWO SPECIMENS OF GREEK GLASS

(A) Small ewer, with relief thread-like ornament round mouth and indented body. Golden and silver iridescence.

(B) Small jar. Silver and golden iridescence.

390—TWO SPECIMENS OF GREEK GLASS

(A) Small bottle of blue glass, incrustated with an iridescence of brilliant quality.

(B) Small pitcher-vase, with relief thread rings and lustrous silver iridescence.

391—SMALL BLUE GREEK GLASS BOTTLE

Decorated with relief panels of vases, festoons and other ornaments. From Tripoli of Syria, Fourth century, B.C.

Illustrated.

392—TWO SMALL SPECIMENS OF GREEK GLASS

(A) Small pitcher-vase, with thread ornament round mouth. Golden and silver iridescence of lustrous quality.

(B) Slender bottle, with brilliant iridescence.

393—SMALL GREEK GLASS VASE

The body ornamented with two relief heads. Brilliant silver iridescence.

Illustrated.

394—SMALL GREEK GLASS VASE

With two handles and indented body. Incrustated with a silver and green iridescence of brilliant quality.

395—GREEK GLASS EWER

Blue glass with decorated band and fine silver iridescence.

Illustrated.

396—GREEK GLASS GLOBULAR VASE

With broad mouth. Silver and green iridescence.

397—SMALL DARK-BLUE GLASS BOTTLE

Decorated with a band of zigzag scrolls applied in pale-blue and buff color. Has wire stand.



442



391



448



451



480



469

GREEK AND ROMAN GLASS

398—SMALL GREEK AMPHORA

With two handles; dark-blue glass, decorated with lines and zigzag in yellow and green paste. Fourth century B.C., from Athens. Has wire stand.

Height, 3 inches.

399—GREEK PURPLE GLASS BOTTLE

Ribbed body and golden luster.

Height, 3½ inches.

Illustrated.

400—GREEK GLASS GLOBULAR JAR

With broad flange. Golden and silver iridescence of fine quality.

Height, 2½ inches; diameter, 2¾ inches.

401—BROWN GLASS AMPHORA

With two scroll handles. Opaque, thin quality.

Height, 5 inches.

402—GREEK GLASS SMALL VASE

With fluted body and spreading neck. Silver iridescence.

Height, 4¾ inches.

403—GREEK GLASS SMALL VASE

Slender shape, with scroll handles and broad mouth. Lustrous green and silver iridescence.

Height, 4 inches.

404—GREEK GLASS GLOBULAR JAR

Yellow glass, with peacock iridescence.

Height, 2¾ inches; diameter, 2¾ inches.

405—GREEK GLASS UNGUENTARIUM

With relief ornaments and silvery iridescence.

Height, 4 inches.

406—GREEK GLASS SMALL URN

With seven handles and relief ornaments. Lustrous iridescence.

Height, 2½ inches.

407—GREEK GLASS URN

Golden, silver and green iridescence.

Height, 2¾ inches.

408—GREEK GLASS GLOBULAR JAR

With two handles. Purple opalescent glass; brilliant iridescent incrustation.

Height, 2¼ inches.

409—GREEK GLASS BOTTLE

Globular body, with slender neck. Peacock iridescence of lustrous quality.

Height, 4¼ inches.

410—GREEK GLASS VASE

Dark blue, with a zigzag band and rings in yellow and pale blue.

Height, 3 inches.

411—GREEK GLASS EWER

With indented body and thread ornaments. Silver and golden iridescence.

Height, 4 inches.

412—GREEK GLASS BOTTLE-SHAPE VASE

With green handles and bands. Coated with a brilliant silver iridescence.

Height, 4¾ inches.

413—GREEK GLASS UNGUENTARIUM

With thread ornaments and silver iridescence. Has wire stand.

Height, 5 inches.



GREEK AND ROMAN GLASS

414—GREEK GLASS BOTTLE

With two rudimentary blue-glass handles. Coated with a silvery iridescence.

Height, $3\frac{3}{4}$ inches; diameter, 3 inches.

415—GREEK PURPLE GLASS JAR

Globular shape, with green and silver iridescence.

Height, $2\frac{1}{2}$ inches; diameter, $2\frac{3}{4}$ inches.

416—GREEK GLASS BOTTLE

Pale purple, with indented body and incrustation of brilliant quality.

Height, 3 inches; diameter, $2\frac{1}{2}$ inches.

417—GREEK GLASS VASE

Opaque green, with relief ornaments round neck.

Height, $4\frac{1}{2}$ inches.

418—GREEK GLASS UNGUENTARIUM

Pale green, with thread ornaments and silver iridescence.

Height, $6\frac{1}{4}$ inches.

419—GREEK GLASS GLOBULAR JAR

With two rudimentary handles and broad mouth. Golden and silver iridescence.

Height, $3\frac{1}{2}$ inches; diameter, 3 inches.

420—GREEK GLASS VASE

Globular shape, with flaring neck of pale purple glass, with relief ornaments and brilliant peacock iridescence.

Height, $3\frac{1}{2}$ inches; diameter, $2\frac{3}{4}$ inches.

421—GREEK GLASS JAR

Globular, with indented sides of very thin glass and brilliant iridescence.

Height, $2\frac{3}{4}$ inches; diameter, 3 inches.

422—GREEK GLASS GLOBULAR JAR

Purple, with golden and silver iridescence. Flange round neck.

Height, 3 inches; diameter, $2\frac{3}{4}$ inches.

423—GREEK GLASS AMPHORA

With two handles, and raised rings round neck. Iridescent incrustation.

Height, 4½ inches.

424—GREEK GLASS VASE

Globular, with broad mouth. Golden and silver iridescence.

Height, 3¼ inches.

425—GREEK GLASS OVIFORM JAR

With two rudimentary handles. Pale purple, with a coating of brilliant iridescence.

Height, 3½ inches; diameter, 3 inches.

426—GREEK GLASS BOTTLE

Oviform, with slender tubular neck. Opaque green, with an incrustation of green and golden iridescence.

Height, 5¼ inches.

427—ALABASTRON

Rings and zigzag ornaments in white and yellow paste on deep blue ground. Greek glass from Alexandria, Fourth century B.C.

Height, 5½ inches.

428—GREEK GLASS BOWL

Semi-globular shape. Of pale green glass, with a silvery incrustation.

Diameter, 2¾ inches.

429—GREEK GLASS BOTTLE-SHAPE VASE

Thin, with silvery iridescence.

Height, 5 inches.

430—GREEK GLASS GLOBULAR VASE

With relief spiral decoration and brilliant iridescence.

Height, 3¼ inches; diameter, 3 inches.

431—GREEK GLASS VASE

Globular shape, with broad mouth. Indented body. Lustrous green and silver iridescence.

Height, 3 inches; diameter, $2\frac{3}{4}$ inches.

432—ALABASTRON

Decoration of zigzag in gray and yellow paste on a deep blue ground. Greek glass from Alexandria, Fourth century B.C.

Height, $5\frac{3}{4}$ inches.

433—GREEK GLASS BOTTLE

Opaque blue, with interesting iridescent incrustation.

Height, 5 inches.

434—GREEK GLASS URN

Globular shape, with broad flange round neck. Fine green and silver iridescence.

Height, $2\frac{3}{4}$ inches; diameter, $3\frac{1}{4}$ inches.

435—TWO GREEK GLASS BOTTLES

One, low form with tall slender neck and fine blue and silver iridescence; the other with globular body and lustrous iridescence.

Respective heights, 5 and 6 inches.

436—GREEK GLASS CUP

Incrusted with a brilliant silver and golden iridescence.

Height, $3\frac{1}{2}$ inches; diameter, 3 inches.

Illustrated.

437—GREEK GLASS BOTTLE-SHAPE VASE

Globular body with tall tubular neck, which is ornamented with a band of thread lines. Silvery iridescence.

Height, 5 inches.

438—TWO GREEK GLASS VASES

One bottle shape, with brilliant golden iridescence; the other, thin, with silver iridescence.

Respective heights, $4\frac{1}{4}$ and $4\frac{1}{2}$ inches.

439—GREEK GLASS GLOBULAR JAR

Opaque purple, with a decoration of peacock feathers, and a brilliant golden iridescence. From Egypt and of the Fourth century B.C.

Height, $3\frac{1}{2}$ inches; diameter, 3 inches.

440—DOUBLE UNGUENTARIUM

Of purple glass, with relief ornaments and silver iridescence. Has wire stand.

Height, $5\frac{1}{4}$ inches.

441—GREEK GLASS URN

With two side handles. Incrusted with a silver iridescence of fine quality.

Height, $4\frac{1}{4}$ inches; diameter, 4 inches.

442—GREEK GLASS BOTTLE

Opaque blue, with spiral pattern in low relief round body and a band of thread lines round the neck.

Height, $5\frac{1}{2}$ inches.

Illustrated.

443—GREEK AMPULLA

Yellow glass, with metallic incrustation.

Height, $4\frac{3}{4}$ inches.

444—GREEK GLASS URN

Globular-shape handles and thread lines in relief in blue-silver iridescence.

Height, $3\frac{1}{2}$ inches; diameter, $3\frac{1}{2}$ inches.

445—GREEK GLASS OVIFORM BOTTLE

The body covered with bosses, incrusted with a silver iridescence.

Height, $5\frac{3}{4}$ inches.

Illustrated.

446—GREEK GLASS URN

Globular shape, with broad flange of deep purple opaque glass.

Height, $3\frac{3}{4}$ inches; diameter, $3\frac{1}{4}$ inches.



471



459



462



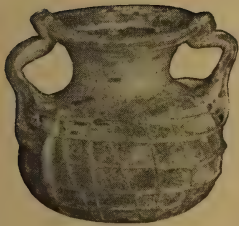
399



453



467



468



489



470

GREEK AND ROMAN GLASS

447—GREEK BLUE GLASS BOWL



447

With ribbed relief ornaments, and thread lines in white. Has wire stand.

Height, 1¾ inches; diameter, 3½ inches.

448—GREEK PURPLE-GLASS AMPHORA-SHAPE VASE

With two opalescent rudimentary handles and silver iridescence.

Height, 6 inches.

Illustrated.

449—GREEK GLASS ALABASTRON

Zigzag bands in white on a dark blue ground. Has wire stand.

Height, 5½ inches.

450—GREEK YELLOW GLASS URN

With blue-glass handles, foot and band.

Height, 3½ inches; diameter, 3½ inches.

451—SAPPHIRE-BLUE URN

It is Roman of the First century A.D., and was found at Villafranca de los Barros, Estremadura, in Spain.

Height, 4 inches; diameter, 3¼ inches.

Illustrated.

452—GREEK GLASS BOTTLE

Incrusted with a silver, green and golden iridescence of brilliant quality.

Height, 5½ inches.

453—GREEK GLASS EWER

Pale green, with silver iridescence.

Height, 4¾ inches.

Illustrated.

454—GREEK GLASS BOTTLE

Globular body, with tall tubular neck, incrustated with a silver and green iridescence.

Height, 5 inches.

455—GREEK BLUE GLASS BOTTLE

Incised and incrustated with a brilliant golden, silver and green iridescence.

Height, 5 inches.

456—GREEK GLASS BOTTLE

Of very thin substance. Incrustated with a green and silver lustrous iridescence.

Height, 5¼ inches.

Illustrated.

457—GREEK YELLOW GLASS URN

Globular shape, with spreading mouth and relief thread-like ornamentation.

Height, 3½ inches; diameter, 3½ inches.

458—GREEK GLASS VASE

Globular body, with relief spiral ornamentation and flaring neck. Silver iridescence.

Height, 3¾ inches; diameter, 3½ inches.

459—GREEK GLASS URN

With indented body and two rudimentary handles. Incrustated with a fine silver iridescence.

Height, 4 inches.

Illustrated.



461

460—GREEK GLASS BOTTLE

Globular body, with tall slender tubular neck. Coated with a brilliant silver and green iridescence.

Height, 5½ inches.

461—GREEK PURPLE GLASS URN

Globular body, with spiral ridges and broad mouth. Silver and mottled-brown incrustation.

Height, 4½ inches; diameter, 3½ inches.

462—GREEK GLASS VASE

Globular body, with trumpet-shape neck. Of very thin glass, incrustated with a brilliant peacock iridescence.

Height, $6\frac{1}{4}$ inches.

Illustrated.

463—GREEK GLASS BOTTLE-SHAPE VASE

Coated with silver iridescence.

Height, $5\frac{1}{2}$ inches.

464—GREEK GLASS URN

With two handles and relief ornaments. Incrustated with a fine silver iridescence.

Height, 4 inches; diameter, $3\frac{1}{2}$ inches.

465—DARK-BLUE GLASS ALABASTRON

Ornamented with a decoration to represent peacock feathers, executed in gray, buff and white paste. . Greek glass, from Smyrna, Fourth century B.C.

Height, $6\frac{1}{2}$ inches.

466—GREEK YELLOW GLASS BOTTLE

Globular body, with indentations and tall slender neck. Silver, green and golden iridescence.

Height, $6\frac{1}{2}$ inches.

Illustrated.

467—GREEK GLASS BOTTLE

With handle. Silver and green iridescence.

Height, $4\frac{3}{4}$ inches; diameter, 3 inches.

Illustrated.

468—GREEK GLASS URN

Pale green, with two rudimentary handles and relief decoration to represent basket work.

Height, $4\frac{1}{4}$ inches; diameter, 4 inches.

Illustrated.

469—GREEK PURPLE GLASS BOTTLE

Globular body, with tall slender tubular neck. Incrusted with a peacock iridescence of brilliant quality.

Height, $5\frac{3}{4}$ inches.

Illustrated.

470—GREEK GLASS URN

Pale green, with relief ornamentation round the neck. Incrusted with a fine silver and green iridescence.

Height, $3\frac{3}{4}$ inches; diameter, $3\frac{1}{2}$ inches.

Illustrated.

471—GREEK GLASS BROAD BOTTLE

Very thin and of brilliant iridescence.

Height, $6\frac{1}{2}$ inches.

Illustrated.

472—GREEK GLASS URN

Pale yellow, with two green handles. Silver iridescence.

Height, $4\frac{1}{4}$ inches; diameter, 4 inches.

473—QUADRUPLE UNGUENTARIUM

With blue glass handles and thread ornamentation. Has wire stand.

Height, $7\frac{1}{2}$ inches.

Illustrated.

474—GREEK GLASS BOTTLE-SHAPE VASE

With spiral pattern in relief. Green and silver iridescence.

Height, $6\frac{1}{2}$ inches.

475—GREEK YELLOW GLASS URN

With indented body and two rudimentary handles.

Height, $4\frac{1}{4}$ inches; diameter, 4 inches.

476—GREEK GLASS BOWL

Of very thin body. With indented surface and silver incrustation of brilliant quality.

Height, $2\frac{3}{4}$ inches; diameter, 4 inches.

477—GREEK GLASS BOTTLE

With flattened circular body and tall slender neck. Incrusted with a lustrous iridescence.

Height, 5½ inches.



478

478—GREEK GLASS BOTTLE

Flattened ovoid body, with tall tubular neck. Coated with a fine peacock iridescence.

Height, 7 inches.

479—QUADRUPLE UNGUENTARIUM

With high top handle and elaborate glass thread ornamentation. Has wire stand.

Height, 9½ inches.

Illustrated.

480—GREEK PURPLE GLASS BOTTLE

Thin. Globular body with indentations, and tubular neck which has been capped with silver. Incrusted with a fine golden and silver incrustation.

Height, 5½ inches; diameter, 3½ inches.

Illustrated.

481—GREEK GLASS BOTTLE

With tall slender neck, which is surmounted by a broad flange. Incrusted with a brilliant iridescence.

Height, 9¼ inches.

482—GREEK GLASS URN

With three handles. Pale green, with slight incrustation.

Height, 4¾ inches.

483—GREEK GLASS BOTTLE

Semi-globular body, with tall slender tubular neck. Coated with a silver and golden iridescence of brilliant quality.

Height, 8½ inches.

484—LARGE LAPIS-BLUE GLASS URN

Globular shape, with relief ornaments. Found in France, and is of Roman make of the First century A.D.

Height, 5½ inches; diameter, 4½ inches.



485

485—GREEK GLASS GLOBULAR BOTTLE

Very thin and of brilliant iridescence.

Height, 7½ inches; diameter, 4½ inches.

486—GREEK GLASS AMPHORA

Of graceful shape, with two blue glass handles. The body fluted and decorated with a spiral design in low relief and coated with slight incrustation. It is capped with silver and has a silver tripod stand.

Height, 8¼ inches.

487—GREEK GLASS BOTTLE

Cone-shape body, with tall slender tubular neck. Incrusted with a green, silver and golden iridescence.

Height, 8 inches.

488—GREEK GLASS AMPHORA

Graceful shape, with two handles on neck. Incrusted with a silver, green and gold iridescence. Has silver stand.

Height, 8½ inches.

489—GREEK GLASS CYLINDRICAL BOTTLE

Thin, and incrusted with a brilliant iridescence.

Height, 8 inches.

Illustrated.

490—GREEK GLASS BOTTLE-SHAPE VASE

Oviform, with trumpet-shape neck. Incrusted with a silver and green iridescence of lustrous quality.

Height, 9 inches.

491—LARGE URN

Elaborately decorated with blue glass handles and thread ornaments. It is a typical example of the best work of the glass-making Phœnicia. Has wire stand.

Height, $5\frac{3}{4}$ inches; diameter, $5\frac{1}{4}$ inches.

Illustrated.



492

492—GREEK GLASS VASE

Globular, with tall spreading neck; thin body and incrustated with a brilliant silver iridescence.

Height, 7 inches; diameter, 5 inches.

493—VERY LARGE URN

Globular shape, with broad mouth. Moonlight-color iridescence. Græco-Roman, Second century B.C. Has a modern solid silver stand made on Greek pattern.

Height, $6\frac{1}{2}$ inches; diameter, $6\frac{3}{4}$ inches.

494—GREEK GLASS LARGE BOTTLE

Oviform body, with tall spreading neck of very thin substance, and is incrustated with a brilliant iridescence.

Height, 9 inches.

GREEK TERRA-COTTAS

(Procured by Mr. Borden from the late Henri de Morgan, antiquarian, whose manuscript descriptions have been followed in this Catalogue.)



495

495—THETIS AND PELEUS

Third century B.C. At the foot of a rock, the surface of which is covered with plants, a warrior is defending himself against the attack of a female panther which has surprised him. Back of the warrior a young girl is seated on the ground. She does not seem to be very much frightened by the attack. Her left hand is raised more to restrain the warrior than to solicit his protection, or as an evidence of fright. What is the subject? Greek mythology offers no clue, but we know that the architecture of a certain date used to give to the people of a preceding time their own customs. In all likelihood the group is Thetis and Peleus. As Thetis the Nereid was doomed to marry a mortal, she called the wild beast to her rescue.



499



501

GREEK TERRA-COTTAS



496

496—APHRODITE AND EROS

Terra-cotta group found near Smyrna. (Asia Minor.) Van Lennep collection. Standing by a stone column over which hangs a piece of drapery, the goddess is slightly bent forward watching with deep attention a young Eros who is extracting a thorn from her foot. The young god is kneeling, his little wings spreading upward. The expression of his face is very tender. The goddess wears a head-dress, a band and wreath of leaves. In her right hand she holds an apple and in her left her himation. The modeling of the group is most delicate and full of life. On the bodies are traces of the original flesh color. The rock was gray, the himation pink and the hair auburn. Period, Fourth century B.C.

Illustrated.

497—THALIA

Terra-cotta figurine from Cyme, Asia Minor. Compare with Lecuyer Plate, C. 2. The figure is standing. Her left arm is resting on the top of a square column from which draperies hang. Her right hand holds a tragic mask. Her head is bare and her hair is auburn. The drapery is white and pink. The style is very simple and noble. Period, Fourth century B.C.



498

498—THE TANAGRIAN AT THE FOUNTAIN

Fourth century B.C. She stands in a modest and graceful attitude, her left hand resting on the top of a fountain from which water is running. With her right hand she pulls in front of her breast the folds of her loose drapery; her auburn hair is tied by a gilt diadem. This figurine, which preserves much of its original color, is a charming example of Greek art.

499—FEMALE FIGURINE

From Tanagra (Greece). The figure is standing, head turned to the right, and covered by the folds of a large white himation with a broad black border. The kiton or robe is pink. The

whole of the body is enveloped in draperies with the exception of the neck, even the hands being covered by the himation, a common occurrence to be observed in the Tanagra figurines. The hat is conical in shape. The hair is auburn. This is the everyday walking costume familiar to the Greeks. Period, Fourth century B.C.

Illustrated.

500—SEATED FEMALE FIGURE AND CUPID

From Greece, Fourth century B.C. On a bench a female figure is seated in a graceful attitude. Her body is finely modeled and the drapery very simple and noble.

501—SAPPHO

Asia Minor, Third century B.C. Standing on a rock and holding her lyre, the heroine is represented at the moment that she is going to end the misfortune of her life. The style is dramatic and the disposition of the draperies suggests the school of Pergamos. Probably inspired by a large fresco.

Illustrated.

502—ANCOTYLE

Fourth century B.C. This terra-cotta group represents a favorite game of the Greek in which the victor had to be carried by the vanquished. The draperies are finely treated, and the pose is very graceful. This same subject exists in various collections, as it was one very popular among the Greeks.

503—EGYPTIAN FUNERARY STATUETTE

This small figure is remarkable for the brilliancy of its blue enamel of the turquoise tone so much in favor among the Egyptians. It is covered with hieroglyphic inscriptions: A dedication of the dead to Osiris. From the vicinity of Thebes.

504—BACCHANTE

Silver gilt. The figure is represented seated, holding a cornucopia. Beside her is a panther.



505

505—MEETING AT THE TOMB

From Greece proper. A masterpiece of Greek art. Fourth century B.C. In the center is a sepulcher monument capped by the sacred symbol, the palmetto. To the right is a warrior, his left hand on his shield, the other on the neck of his horse. At the left of the stele is a woman, her knee on the ground, her left hand on an urn, her right placed on the monument. The group is intact. There are triangular openings at the back, which are noticeable in the Greek or Tanagra, and never in the Asia Minor groups.

The late Barnett Phillips in writing on this group in January, 1891, said: "There is no question that this must have been a copy of some past masterpiece, or that some former work famous throughout Greece suggested it."

506—A SOLDIER IN FULL ARMOR

Third century B.C. Standing by his horse, one hand resting on his sword and the other on the neck of the horse. His breastplate is elaborately modeled. It is a work of dignity and specially interesting on account of the costume.

507—THE BACCHIC DANCE

Terra-cotta group. Satyr, Bacchante and Eros. A young Satyr is standing to the right covered with a panther's skin, his left hand raised up and his right thrown over the back of a Bacchante who holds him in a similar way with her left arm. In her right is a tambourine resting over the head of a young Cupid who carries a torch. The Bacchante wears a long robe which makes graceful and delicate folds. Both she and the Satyr are crowned with ivy. From Asia Minor; period, Fourth century B.C. This group has many traces of the original colors, pink, white, gray, etc. It rests on a square high base.

508—THE MOURNER AT THE GRAVE

From Greece. By a square altar a female figure is leaning in a mournful attitude, her head bent forward on her right hand. She holds a lotus leaf fan of the Tanagra type decorated with a red palmetto. On the left of the altar is standing Eros, also an amphora brought as an offering to the dead. The drapery of the figure is most delicate. The face wears a deep expression of sorrow. Period, Fourth century B.C.

509—CHRYSEIS, CHRYSES AND AGAMEMNON

Terra-cotta group from Greece, Fourth century B.C. A young girl is kneeling in front of an old man whom she is embracing in a fit of desperation. Behind her is a hoplite standing, leaning his right hand on the prow of a boat. This represents undoubtedly the "Parting of Chryseis." The old man is Chryses, priest of Apollo, and father of the girl, the same one who plays such an important part in the first verses of the Iliad. Chryseis is draped in a double sleeveless kiton and a himation which only cover the lower part of her body. Her head is bent backward with her hair flowing. It is the finest figure in this group; the grief of the child who is going to part from her father is depicted with a warmth and feeling most effective. The old priest has a white beard, he is draped with a talaise kiton, and wears a cap.



510

All his costume is white, the sacerdotal color. Leaning over his daughter, and pressing her to his heart, Chryses turns himself toward the captor, the mercy of whom he is imploring. This last one is a man in the full development brought by age. He has a reddish beard, his crested helmet is of Corinthian style. Under his breast-plate is a double row of pendants, and there appears a short kiton. Leaning on the prow of his boat he proudly faces the priest, his left arm raised as if he were speaking. There is a dolphin near the boat. This description is by Prof. W. Froehner in the *Greau Catalogue*, No. 375. Reproduced in the "*Terres Cuites Greau*," Plate 119.

510—THE MARKET PLACE

Terra-cotta group from Greece. Fourth century B.C. On the left of the picture is a draped female figure coming to the market, bringing with her a child. In the center is the merchant, an old woman seated, who is waiting for the customer to make the purchase, while a couple of youths are engaged in a conversation. This is a charming *tableau de genre*, full of life and spirit.

The late Clarence Cook published in the "*Studio*" a very interesting notice of this group, which has been described also by Cartault and other writers.

511—HERCULES AND OMPHALE

Terra-cotta group from Asia Minor, Third century B.C. On the left of the group Omphale is seated on a rock, draped in a long kiton; on the right, Hercules is standing. In his right hand he is holding an apple. The modeling of his body is very powerful and in strong contrast with the graceful attitude and treatment of Omphale's drapery, making as a whole a charming composition.

512—LEKYTHOS

From Athens. Fourth century B.C. A scene of funerary offerings is represented in red on white ground. This style in ceramics is typical of Athens.

513—AMPHORA

From Nola. Fourth century B.C. This is an example of the best Greek ceramic art. Red decoration on black ground. A female figure, standing, is pouring some wine for a warrior who is also standing.

ANTIQUE JEWELRY FROM SYRIA

(Procured for Mr. Borden by the late Henri de Morgan, antiquarian, and described from manuscript furnished by the latter.)

514—LARGE PHOENICIAN GOLD EAR-RING

Repousse angel and filigree work. Set with large garnet. Fifth century B.C.

515—GOLD CIRCULAR ROSETTE-SHAPE PENDANT

Decorated with garnets.

516—SMALL GOLD PENDANT

Decorated with filigree work.

517—PAIR OF GOLD LONG EAR-RINGS

With chains, and set with garnets.

518—PAIR SMALL EAR-RINGS

Decorated with rams' heads and various gems, lapis-lazuli, jade and agate. (All these specimens come from Syria.)

519—EGYPTIAN GOLD BRACELET

Decorated with two snakes' heads. Ptolemaic times, Third century B.C.

520—EGYPTIAN GOLD BRACELET

Decorated with two cylindrical tops and made in the shape of a twisted wire. Ptolemaic times, Third century B.C.

521—GREEK GOLD CLASP

With filigree and enamel finials and ornamentation; from Athens, Fourth century B.C.

522—GREEK GOLD CLASP

With filigree tassel ornament; from Cyprus, Fourth century B.C.

523—PAIR OF GREEK EAR-RINGS

Filigree work, from Campania; Fourth century B.C.

524—GOLD NECKLACE WITH CIRCULAR CLASP

Roman work, from Italy, about time of Christian era.

SOLID GOLD JEWELRY
FROM GRÆCO-PHŒNICIAN TOMBS

Belonging to the Best Period of Greek Art (400-500 B. C.). Found near Tortose, Syria, in 1894.

526—NECKLACE, OR "TORQUE"

Made of two massive gold wires twisted in the shape of a coil. Each end is decorated with a lion's head, chased in solid gold. Around the neck of each lion is elaborate filigree work. The object is of the highest artistic merit.

Weight, 152 grammes.

527—PAIR OF MASSIVE GOLD BRACELETS

Made in the shape of two twisted snakes. The work is most artistic and executed in solid gold.

Weight of the pair, 365 grammes.

528—GOLD MEDALLION

On a flat ground, encircled with a rim, is a head of a youth in high relief. It is a beautiful example of the art of chasing by the Greeks of the fifth century B.C.

Weight, 42 grammes.

529—PAIR OF GOLD HEAD-DRESS ORNAMENTS

To fasten the hair, each ornament decorated with a bust of a youth. Solid gold, finely chased. Greek work. The weight is enough to demonstrate the importance of this jewelry. Most of the objects found in tombs are made of thin gold or plated, as they were intended only as funerary objects. These must have been in their time jewels of the highest value and merit.

GREEK COINS

(Selected by the late Henri de Morgan, antiquarian, and described from manuscript furnished by him.)

This selection was not made as a numismatic collection, but as illustrating the art of the Greek engraver at the best period of art with the finest obtainable specimens.

530—SYRACUSE. B.C. 405-345

Gold. Piece of 100 Litra or Double Dekadrachm (by Euanetos); ΣΥΠΑΚΟΣΙΩΝ. Head of goddess to left, wearing sphendone ornamented with stars, single drop ear-ring and necklace; behind neck signature of artist. EYA[INETOY]. Reverse: Hercules and lion. A very fine specimen.

No. 146 of Montagu Collection, London, 1896. Illustrated, Plate III.

531—SYRACUSE. B.C. 405-335

Silver medallion by Euanetos. From the Montagu collection. No. 150. Plate III. An elaborate description of this unique coin has been published in the *Numismatic Chronicle*, III Series, Volume XI, by Arthur John Evans, under this title: Decadrachm from the find of Santa Maria di Licodia, Sicily. The following description is given at page 219: "Decadrachms by Euanetos."



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GOLD AND SILVER GREEK COINS

Obv.—Head of Persephone to left wreathed with barley leaves. Inscription: ΣΥΠΑΚΟΣΙΩΝ above; around four dolphins, and beneath the head full signature, ΕΥΑΙΝΕΤΟΥ.

Rev.—Quadriga with horses in high action. Nike above and panoply below. (Plate V, Figure 14)

In very fine preservation, and well centered.

Page 266:

"Of all the types of Euanetos represented in this hoard, the latest is unquestionably No. 6, on which the signature appears at full length as ΕΥΑΙΝΕΤΟΥ. This interesting type seems to be altogether unpublished. No coin with this inscription or of this type exists either in the National collection, or in any to which I have had access. A single example of this type occurred in the present hoard, and a phototype of it is given on Plate V, Figure 14. (*This coin is now in Mr. H. Montagu's cabinet.*)

"Santa Maria di Licodia, where the present hoard was discovered, corresponds approximately, at least, with the site of the Sikel stronghold of Inessa, that lay between Hadranum and the Galeatic Hybla, on the ledge of lower hills immediately below Mount Etna to the southwest."

After these notes were written this medallion was sold with the Montagu Collection, London, 1896, where it is figured Plate III, and described under No. 150.

532—SYRACUSE. B.C. 404-335

Silver Medallion by Kimon. From the Montagu Collection, London, 1896. No. 152. Plate III. Head of Arethusa, hair in net, and wearing broad bandeau; around ΣΥΠΑΚΟΣΙΩ and four dolphins; on the one immediately below the neck is the signature of the artist in full, ΚΙΜΩΝ.

Reverse: Quadriga driven to left; the horses are in high action, above flying Victory about to crown charioteer; in exergue, suit of defensive armors, cuirass, greaves, helmet; under cuirass ΑΘΛΑ is faintly seen. The signature of the artist, ΚΙΜΩΝ, is traceable on the exergual line.

This coin is in a very fine state of preservation and very rare.

Speaking of these two medallions Mr. Barclay V. Head, of the British Museum, writes in his *Historia Numorum*, page 155: "Of

these two magnificent decadrachms the one which is signed by Euanetos is the *chef-d'œuvre* of the art of coin engraving, and as such it seems to have been generally recognized in antiquity, for it served as a model not only for the coins of many other Sicilian towns (Panormus, Centuripe, etc.), but for some coins in Greece proper, such as those of the Opontian Locrians."

533—HICETAS, TYRANT OF SYRACUSE. 287-278 B.C.

Gold. His name as chief magistrate appears only on the gold coins. Head of Persephone beautifully executed. ΣΥΠΑΚΟΣΙΩΝ. Reverse: Nike in biga. ΕΠΙ ΙΚΕΤΑ. Perfect state of preservation, and splendid specimen of Greek art. Very rare.

534—PTOLEMY III. EVERGETES. 274-222 B.C.

Gold Octodrachm. Radiate busts of Evergetes, with trident scepter over shoulder. Reverse: ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ. Radiate cornucopiæ, very high relief, with ΔΙ mint mark; very fine.

535—PTOLEMY I AND II. ARSINOE AND BERENICE. 285-247 B.C.

Gold Octodrachm, ΑΔΕΛΦΩΝ. Heads of Philadelphus and Queen Arsinoe. Reverse: ΘΕΩΝ. Heads of Ptolemy I. and Soter and Berenice. Very fine.

536—SMYRNA. 190-133 B.C.

Silver Tetradrachm from the Montagu collection, London, 1896. No. 583. Plate VIII. Head of Kybele wearing turreted crown. Reverse: within a wreath ΣΜΥΡΝΑΙΩΝ and a monogram. Very fine preservation.

537—PTOLEMY I., OF EGYPT. 311-234 B.C.

Gold stater. Head of Ptolemy. Reverse: (ΠΤΟ)ΛΕΜΑΙΟΥ (Β)ΑΣΙΛΕΩΣ. Quadriga drawn by elephants. ΠΤΟ and monogram in exergue. Very fine preservation.

538—ALEXANDER IV., ÆGUS OF EGYPT. 323-311 B.C.

Tetradrachm. Head of Alexander III., with the elephant's skin head-dress. Reverse: ΑΛΕΞΑΝΔΡΟΥ. Pallas standing. Eagle in the field. Indicating Ptolemy's governorship. Very fine specimen.



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GOLD AND SILVER GREEK COINS

539—THURIUM. 399-350 B.C.

Tetradrachm. Head of Pallas. Her helmet is adorned with a figure of Scylla. Reverse: ΘΟΥΡΙΩΝ. Rushing bull. In exergue, a fish. The coinage of this period, B.C. 390-350, says Mr. B. Head, reaches the highest point of excellence in execution. (Bompois collection.) Fine and very rare.

540—HERACLEA. 330-300 B.C.

Didrachm. Head of Pallas in crested Athenian helmet adorned with Scylla. Reverse: ΗΡΑΚΛΙΩΝ faintly; ΚΑΑ on the left. Herakles contending with lion; owl between feet; club in left field. This coin is considered as one of the best specimens of the Greek engraver (from the Billoin collection). Fine, rare.

541—ALEXANDER III., THE GREAT. 336-323 B.C.

Gold Stater. Head of Pallas in plumed Corinthian helmet. Reverse: Nike standing left. ΑΛΕΞΑΝΔΡΟΥ ΒΑΣΙΛΕΩΣ. Η and monogram, MYHP. Very fine specimen.

542—LYSIMACHUS, KING OF THRACE. 323-281 B.C.

Gold Stater. Head of deified Alexander with horn of Ammon covered with pellets. Reverse: ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ. ΔΙ. Pallas Nikephoros seated; a trident below. Very fine.

543—SYRACUSE. B.C. 466-406

From the Montagu Collection, London, 1896. No. 140. Plate II. Silver Tetradrachm. ΣΥΡΑΚΟΣΙΝ, with small σ beneath the N, showing the correction of the error.

"Female head to left, wearing ear-rings and plain necklace, the hair waved and bound with cord wound five times round the hair, which is formed into a chignon, leaving loose curls on crown of the head and at the back of neck; around, four dolphins. Reverse: Quadriga going slowly to right, driven by female charioteer who holds goad, above Nike with wreath about to crown horses, in exergue a locust, very faint. (Head Plate III, B. M. Catalogue. N. 125.)"

This coin is an example of the best style, with still some evidence of archaism. Very fine and rare.

RARE OBJECTS FROM INDIA

(Purchased from Messrs. Marcus & Co. in 1896.)

544—OLD INDIAN PENDANT

Gold and Jaipur enamel. Incrusted with flat diamond, rubies and pearls.

545—INDIAN TALISMAN

From Jaipur. Translucent enamel on gold. Stork and upward feet of Buddha on obverse, and conventional birds and inscription, "The Glorious Lord," on the reverse.

546—ANTIQUÉ INDIAN BELT BUCKLE

Wrought in silver and incrusted with precious stones. In the center is a large engraved emerald, and surrounding it are, the



547

diamond, ruby, topaz, sapphire, pearl, coral and cat's-eye, the nine sacred gems of India. The ground of foliated design is incrusted with smaller diamonds, rubies and other precious stones.

547—SACRED LINGAM (THE SYMBOL)

In miniature form. Carved out of a single emerald; the Indian representation of the phallic emblem, symbol of the creative power, set on a gold octagonal

table with eight feet and surrounded by a delicate railing, all enameled in Jaipur enamel and incrusted with diamonds; brought from India by Herman Marcus, Esq., in 1894.

Note: THE LINGAM (Sanskrit): THE SYMBOL.—An altar to the Hindu God SIVA, the third god of the Hindu Triad, which is composed of BRAHMA (the Creator), VISHNU (the Preserver) and SIVA—the last a Sanscrit word, literally meaning "Happy" or "Auspicious."

The worshipers of Siva assign to him the first place, and to them he is not only the chief deity, but the deity which comprises in himself all other deities. Thus in the "Siva Pura'na" he is addressed as BRAHMA,

VISHNU, INDRA, VARUNA, as the SUN and the MOON, as EARTH, FIRE, WATER and WIND.

Siva has a thousand names by which he is addressed, such as MAHESWARA, "The Great Lord"; SANKARA, "The Conferrer of Happiness"; and MAHA'DEVA, "The Great God."

548—RARE AND BEAUTIEUL ENGRAVED EMERALD AND ENAMEL BUCKLE



The emerald weighing 387 carats; bought in India in 1894 by Herman Marcus, Esq. Set in gold, with incrustation of precious stones, by Marcus & Company, in India style, with Jaipur enamel back.

(Extract from letter dated New York, April 25, 1896)

"What is definitely and authentically known is that it is one of three most interesting jewels which were brought from Delhi in 1895—a turban ornament, a necklace, and this emerald. They were procured from a very old Hindu merchant who had had them many, many years and who valued

them on account of their association, and who never before could be prevailed upon to let them go out of his possession. They had come to him in the course of a business transaction with the Maharajah of Benares, who parted with these heirlooms in exchange for a wonderful string of pearls which he coveted. Beyond the mere fact that they were royal heirlooms, the merchant would disclose nothing, but that they possessed for him a special and significant charm was evident by the emotion he evinced at parting with them.

"In Birdwood's 'Indian Arts' the following sentence commences a chapter on the engraving and encrusting of precious stones: 'Gem engraving is an immemorial Eastern art, as the Cylinders of Nineveh, Babylon, and Persepolis testify, and Delhi has always been famous for its practice.' That Delhi may claim pre-eminence is evinced by this wonderful emerald of three hundred and eighty-seven carats, so richly engraved with characteristic Hindu ornament and adorned with a pear-shaped diamond inlaid in the center. Imagination could easily fancy for it a story more romantic even than that of the Kohinoor, but its history will never be told."

(Signed) MARCUS & Co.

549—INDIAN JADE BRACELET



549

Fashioned in green jade and mounted in gold and Jaipur enamel, and incrustated with flat diamonds and other precious stones. It is circular-shaped, terminating in two monster heads, the latter wrought in gold.

550—CARVED ROCK CRYSTAL PERFUME BOTTLE

Globular-shaped body with cylindrical neck and curved spout. The entire surface and lid engraved with a floral decoration and in-

crusted with rubies and other precious stones. Brought from India by Herman Marcus, Esq., in 1894.

551—A MINIATURE INDIA "LINGAM" ALTAR



551

Dedicated to Siva. Emblems on the four corners. 1. Brahma—The incarnation of the Creator. Figure with five heads and four arms. 2. Paberti—Wife of Siva: Hindu goddess. Has four hands: one to protect; one to give; one to dispel ignorance; one "I hold life in my hands." 3. Ganesa—A God of the Hindus, with human face and elephant's trunk: "The Elephant God." 4. The Cow—Symbol of the productive power of the Earth.

OLD FINGER RINGS

From the collection of William M. Chase, N.A., 1896.

552—OLD SILVER FINGER RING

Spanish, set with rose diamonds.

552a—FILIGREE SILVER FINGER RING

Old Russian. Set with a single topaz.

553—OLD PORTUGUESE FINGER RING

Gold, with rose diamonds set in silver.

554—OLD DUTCH FINGER RING

Gold, with brilliants set in silver; on the reverse of setting a tulip in relief.

555—NORWEGIAN PEASANT'S FINGER RING

Silver, engraved and with filigree panel.

556—OLD RUSSIAN FINGER RING

Silver, set with red stones.

557—OLD ROMAN FINGER RING

Silver, with medallion head.

558—OLD PORTUGUESE FINGER RING

With setting in floral design, incrustated with rose diamonds.

559—OLD GERMAN FINGER RING

Gold filigree.

560—OLD RUSSIAN FINGER RING

Silver, carved.

561—OLD SPANISH FINGER RING

Gold and silver, set with rose diamonds.

562—OLD ROMAN FINGER RING

Silver, set with a single red stone.

563—RARE OLD ITALIAN FINGER RING

Gold, with three small cameos set in filigree under glass.

564—ROYAL GOLD RING

With white enameled crocodiles, and an enameled figure within a temple and incased in glass; the bezel enameled in blue, green, and red. A state occasion ring of an East Indian prince.

MISCELLANEOUS CABINET OBJECTS

565—OLD DUTCH SILVER TOY

Miniature chalet. Repoussé pastoral figures.

566—STATUETTE OF ROMAN WARRIOR

In baroque pearl and Vienna enamel.

Height, $5\frac{3}{4}$ inches.

567—OLD DRESDEN GROUP

"The Young Warriors."

Height, $5\frac{1}{2}$ inches.

568—OLD DRESDEN GROUP

"The Lovers." Marcolini period.

Height, 6 inches.

569—ANTIQUE SILVER GIFT CUP, WITH DOME-SHAPE COVER

Augsburg. Seventeenth century. Given by the Mayor, Tax Receiver, Register, Bakers and Millers of the town of Heidenheimer, Stuttgart, to Sebastian Hesler, 1729. Inscribed with the names of donors and ornamented with scroll and strapwork borders which are gilt. Augsburg mark.

Height, 5½ inches.

570—FRENCH ENAMEL VASE

Silver ground, with iris, and border designs in purple, green, and blue opaque enamels. From Paris Exposition, 1900.

Height, 11 inches.

571—EUROPEAN CARVED IVORY STATUETTE

"The Young Violinist."

Height, 7½ inches.

572—EUROPEAN CARVED IVORY STATUETTE

Young lady of the Directoire.

Height, 7 inches.

573—OLD SPANISH FAN

Louis Philippe. Nineteenth century. Decorated on the obverse with male and female figures, in garden; on the reverse with landscape. Mother-of-pearl blades, carved in openwork and inlaid with gold and silver.

574—OPAL NODULE

In ironstone, from Queensland, Australia.

575—LARGE SPECIMEN OPAL

In ironstone. With relief carving, "Toilet of Venus." From Queensland, Australia.

Diameter, 5 inches.

576—PERSIAN DAGGER

Indian jade handle, incrustated with rubies and emeralds and gold inlays.

577—ENAMEL HEART-SHAPED CACHOU BOX

With spring lid, which is incrustated with an olivine.

578—GOLD AND ENAMEL BONBONNIÈRE

Mythological subjects in panels. Floral borders.

579—TORTOISE-SHELL SNUFF BOX

Exquisitely carved ivory panel inserted in lid: "Love's Offering."

580—OLD TORTOISE-SHELL OBLONG SNUFF BOX

Gilt mounts and lining. Landscape painting inserted in lid.

581—GOLD AND ENAMEL SNUFF BOX

French. Nineteenth century. Hinged lid, embellished with a landscape and river view. The sides and bottom covered with turquoise and white enamel.

582—GOLD AND ENAMEL WATCH

French. Nineteenth century. Open face, with white dial, the back of lapis-blue enamel.

MISCELLANEOUS OBJECTS

583—ITALIAN BRONZE LIBATION CUP

With leaf-scroll handle terminating in relief figure of cherub, and with two goats on the rim of mouth. Fashioned after an antique.

Height, 9½ inches.



586

WEDGWOOD PORTLAND VASE

585—ROCK CRYSTAL HANGING VASE WITH COVER



585

Suspended by crystal link chains, and beautifully mounted in filigree gold and enamel, which is incrustated with numerous small brilliants, rubies and emeralds; the cover surmounted by a large pearl finial. The whole suspended in a gilt ormolu frame of Sixteenth century design. Has glass shade and plush stand.

586—THE WEDGWOOD "PORTLAND VASE"

"In 1789, after nearly four years of arduous labor, Josiah Wedgwood completed what is, without any manner of doubt, the most important single piece of pottery with which his name is connected—the reproduction, in Jasper Ware, of the so-called 'Portland Vase.' "The original, an Alexandrian glass cameo of the First Century B.C., was exhumed from a tumulus near Rome in 1623 and fell into the hands of Maffeo Barberini, Pope Urban VIII, by whose family it was retained, and known as the Barberini Vase until 1784. Acquired by Sir William Hamilton in

that year, it was sold by him to the Duchess of Portland, at the sale of whose famous 'Museum' it was bid in by her son, the third duke, for £1,029. It was lent by him to Wedgwood for the purpose of copying and some thirty years later was deposited by the fourth duke in the British Museum, where it is still on exhibition in the Coin Room.

"A widely spread and curious misapprehension seems to exist regarding the number of copies of the vase which Wedgwood executed during his lifetime. It is often asserted that Wedgwood made, at the very outset, fifty copies, which he sold by subscription, and it is customary to debate whether or not some particular example may lay claim to the title of being 'one of the fifty.' The facts really seem to be that Wedgwood made and sold by subscription no more than twenty and of these, Mr. Rathbone asserts, only sixteen can to-day be definitely traced by documentary evidence. But until his death in 1795 Wedgwood continued to produce copies, continu-

ally increasing in excellence, and for some ten or fifteen years after his death his son, Josiah, employing the same artists as his father, with the exception of Webber, produced copies which were to all intents and purposes the equal of those first made. Even so, however, so slow and careful were the processes employed that it is safe to assert that between 1789 and 1805 no more than fifty copies in all were made.

"It remains only to add that, as the Portland Vase reproduction is quite properly regarded by collectors as the most important piece of old Wedgwood in existence, so the prices at which it has sold during the last sixty years are a curious index to the increasing estimation in which Wedgwood's productions in general are held.

"Thus in 1849 the Fulk copy was bid in by the family of that pioneer among Wedgwood collectors for \$100, while a score of years later the copy in the Parnell collection sold for \$865. In the early nineties W. Durning Holt's copy sold for over \$1,000, and less than a decade ago, in 1902, that belonging to the late Dr. Probert brought \$2,000 at Christie's. A copy in the Robert Hoe Collection sold by the American Art Association in 1910 brought \$725."

The late W. C. Prime, authority on ceramics, after examining the Borden copy, wrote as follows:

38 EAST 23RD STREET, NEW YORK, Oct. 29, 1894.

This Wedgwood copy of the Portland vase seems to me to be one of those early ones which were made after the first lot of subscription vases—of those there were only some twenty. It is, however, well settled that Josiah Wedgwood, Senior, and his son, made more or less of these copies before and simultaneously with and after the subscription vases. The presence of the impressed | under the name leads me to think this vase is after the subscription vases. All these issues are equally valuable.

W. C. PRIME.

Height, 10½ inches; diameter, 6½ inches.

Illustrated.

587—OLD ITALIAN FAÏENCE VASE (VASO DA SPEZIERA)

Castel-Durante (Urbino) *craquelé*. Decorated with border motifs in green and orange-yellow scroll painting on dark blue ground, the middle banderole bearing pharmaceutical inscription (of its original contents) in blue. The reverse shows scrolls inclosing a small mascaron; Seventeenth century. Mounted on carved and gilt base with cover to match.

Height, 12 inches; diameter, 8 inches.

Total height, 20 inches.



589

MINTONS VASE BY SOLON



588

588—BEAUTIFUL WEBB CAMEO GLASS PLAQUE

"The Toilet of Venus." Executed in white on a dark-blue ground, by George Woodall, sculptor, and considered to be his masterpiece. Signed at the lower right. Mounted in an easel frame.

Diameter, 17¼ inches.

589—MAGNIFICENT MINTONS VASE

A masterpiece by the famous Solon. Of graceful amphora shape, with two leaf-scroll handles, and square plinth. It is covered with a monochrome glaze of lapis-blue. The embellishment, which is in *pâte sur pâte* and most artistically rendered, is entitled "Cupid's Toll," and is described as follows by Solon: "The toll has to be paid by those who pass through Cupid's gates. On one side a wise matron is endeavoring to keep back a group of timid nymphs, and warns them of the dangers of the path. On the other side, a group of dancing and singing girls is incited to hurry through the gates by a laughing bacchante." The border designs are in the style of ancient Greece, and richly executed in gold and tones of turquoise, sapphire-blue, and olive-green, enhanced by gilding. *Height, 37¼ inches; diameter, 12 inches.*

Illustrated.

590—GRAND IVORY TANKARD

A section of a large tusk, which is carved in bold relief with a scene representing mounted and other figures, who are slaying a tiger which is about to attack a mother and child in a jungle. Elaborately mounted in silver by Tiffany & Co.

Height, 26¾ inches; diameter, 11 inches.

Illustrated.

591—GERMAN CARVED WOOD BAS-RELIEF

"The Arrival at the Dance" after the celebrated painting by Defregger. Mounted in frame under glass.

Height, 13¾ inches; length, 19 inches.

592—FRENCH BRONZE

"Ariadne." Golden-brown patina; black marble base.

Height, 20 inches; length, 16 inches.

593—RUSSIAN BRONZE GROUP

"Avenged." Modeled by E. L. Anceray and cast by Chopin, 1874.

Height, 18½ inches; length, 19½ inches.

594—IMPORTANT BRONZE VASE

Lily shape and finished with a golden patina. The ornamentation, which is artistically modeled in high and low relief, consists of nude male and female figures, a winged monster and numerous female heads. Subject: "The Dream," by Raoul Larche. Siot fondeur, Paris.

From the Exposition Universelle, Paris, 1900.

Height, 30 inches; diameter, 17 inches.

595—ONYX PEDESTAL

For the preceding. Of Corinthian column design, with capital and mountings in gilt bronze. Revolving top.

Height, 45½ inches.



590

GRAND IVORY AND SILVER TANKARD

596—A MINIATURE PORTRAIT

Of Philippine Welser (1530-1588), delicately painted on thin Chinese tissue or similar transparent material, by an unknown German (?) artist. Mounted in an ebonized wood easel frame.

597—FINE SAVONNERIE PICTURE

"A Man and a Maid Drinking Wine," after David Teniers. This painting in woven colors is of mellow tone, rich but subdued, great vigor of drawing and strength of modeling. The expression of the three figures depicted is vivid, each in its individual manner. In a dusky corner of a room with brownish walls a virile old man with strong features is seated at a heavy wooden table, facing the spectator but looking with a very intent gaze at a young woman seated at his left and in front of the narrow table, with whom he is in earnest and apparently gallant conversation. She faces the left but inclines herself very gently toward him, and he has leaned forward and encompassed her shoulders with his left arm, while his right hand still clutches the tall flagon from which he has been pouring wine into the generous glass that she clasps in both hands. He is clad in golden-brown and wears a dark cap. She has a pinkish-white waist with lace about the neck, a greenish-blue skirt and blue apron, and wears one of the small Dutch caps of the period, which reveals her light hair just over the forehead. The faces of both are warm in hue; his a little swarthy, hers with pink cheeks and lips—the lips parted. Through a small window over their heads and behind them, of which they are regardless, an elderly dame is looking in, with an expression of particularly keen interest and a complete absence of pleasure in what she has discovered.

Height, 21½ inches; width, 17½ inches.

598—LARGE METAL-WORK BOWL

Designed after an antique by Messrs. Tiffany & Co. It is of gun-metal finish, with etched designs and numerous openwork bosses.

Height, 6½ inches; diameter, 19¼ inches.

599—SILVER-MOUNTED FAVRILE GLASS PUNCH BOWL

Large globular-shaped bowl, with rich opaline iridescence; richly mounted in silver repoussé to represent a pearl rising out of the water and borne upon wave crests. The mounted sides, including numerous Favrile glass bosses, sustain three spiral loops of glass which hold three silver and Favrile glass ladles to match. Mounted on low ebonized wood base. Made by Tiffany & Co.

Height, 14¼ inches; diameter, 21 inches.

601—LARGE OLD TAPESTRY PANEL

Flanders. Seventeenth century; fine point. Representing the "Judgment of Solomon," as related in the First Book of the Kings, chapter iii, verse 25, "And the King said, Divide the living child in two, and give half to one, and half to the other." The scene, with numerous figures, is centered by Solomon on his throne under a canopy, surrounded by princes of Israel and people of his kingdom, the foreground presenting the dead child lying supine on the tessellated marble floor, while the living child is held partly by the soldier, with sword ready to cleave it in two, and the woman who was inclined to claim it as her own. The background shows red and green marble columns and vistas of the temple in the distance, the wide border, woven (*en suite*) in fine point, involving fruit, garlands and vessels, each of the four corners sustaining kneeling figures, while the sides hold oval medallions with small allegorical figures. The upper border is centered by a heraldic cartouche with the sinister band of a "debruised" lion, in oval shield; indicating the personage for whom this tapestry was originally made. The lower border margin sustains mark F. F. (Fabrique de Flandre), with that of the weaver's emblem. Period, Seventeenth century.

Height, 10 feet; width, 9 feet.

Illustrated.



601

SEVENTEENTH CENTURY TAPESTRY PANEL

REMARKABLY FINE PERSIAN SILK RUGS

602—SMALL DERBEND SILK RUG

Closely woven all-silk pile and fine lustrous texture. Panel presenting a soft reseda-colored ground of changeable tonality, relieved by ruby-red and deep sapphire-blue medallion design, with varied stellated centers. Framed by a series of borders which show conventional scroll and floral details; the main border sustaining a ruby-red ground in harmony with the enclosed medallions.

Length, 5 feet 8 inches; width, 4 feet.

603—SMALL DERBEND SILK RUG

Closely woven all-silk pile and fine lustrous texture. Panel presenting pearl-gray ground of changeable tonality, with medallion motif in old rose, including stellated centers and flowered details in varied delicate colors. Framed by a series of blue and red borders; the central showing conventional floreated and scroll patterns in varied light colors on ruby-red ground to harmonize with the enclosed medallions.

Length, 5 feet; width, 4 feet.

604—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and lustrous texture. Panel showing soft light changeable pearl-gray and celadon-green hues, with fanciful arch and floreated pendant, while the two blue columns enclose minute floral details in light colors, the narrow upper panel and mihrab corners sustaining light rose and yellow scrolling motifs to match the surrounding borders, which are chiefly composed of small red flowers on light ground.

Length, 5 feet 6 inches; width 4 feet.

605—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and fine lustrous texture. The soft pearl-gray panel sustaining a red floral pendant with two blue columns, delicately flowered and matching the blue mihrab cor-

ners, which hold tree motifs. The narrow upper panel presents a ruby-red ground; the numerous borders which frame the cuneiformed prayer niche show varied floral details and colors, in the style of old Ghiordes weaves.

Length, 5 feet 6 inches; width, 4 feet.

606—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a shimmering pearl-white panel, with small floral pendant and two slender columns, that involve interlaced scrolls, rising to the cuneiformed mihrab. The latter with azure-blue ground color, sustaining leafless-tree motifs in light red. The prayer niche is surrounded by varied delicate borders in conventional design, including blue and yellow body colors.

Length, 5 feet 7 inches; width, 4 inches.

607—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and gleaming texture. Presenting a deep claret-red panel, with light flowered pendant and slender columns to match, rising to meet the soft yellow-toned cuneiformed mihrab, including delicate floral designs in light colors. Similar-toned colors appear in the bordering, with conventional flower and scroll details.

Length, 5 feet 6 inches; width, 4 feet 1 inch.

608—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a maroon-red panel with lustrous sheen relieved by two slender yellow columns rising to the cuneiformed arch with turquoise-blue mihrab corners; a small floral pendant hangs from the central point above. The prayer niche is surrounded by numerous borders in conventional floral and scroll design; harmonious contrasting colors, including turquoise-blue.

Length, 5 feet 6 inches; width, 4 feet 3 inches.

609—PERSIAN SILK PRAYER RUG

Woven in fine silk with lustrous texture. The panel presents a soft reseda-colored ground with changeable silvery tones, relieved by a small pendant in delicate yellow and red. The two

slender columns are delicately woven in like shades, showing small red floral details to match the mihrab arch. Narrow panels at either end include small red flowers. The prayer niche is surrounded by numerous borders, with a conventional design, including soft golden-yellow and ruby-red tones.

Length, 5 feet 6 inches; width, 4 feet.

610—PERSIAN SILK PRAYER RUG

Woven in fine silk with lustrous texture. The panel presents a soft salmon-colored ground, relieved by double columns rising to meet the fanciful arch, the central point of which holds a suspended star and crescent with flowering. The mihrab corners, enclosing red tree motifs, are followed by a narrow upper panel with light ground. The several borders show typical Ghiordes details and soft blending colors.

Length, 5 feet 10 inches; width, 4 feet.

611—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting changeable reseda- and pearl-colored panel, with slender columns and cuneiformed arch, from which a floral pendant is suspended, the corners of mihrab showing delicately flowered fretting in soft yellow and gray on soft reseda-green ground. A narrow panel above shows light green with floral scrolls, while a similar panel below shows a contrasting red ground. Framed by varied borders in typical designs and colors.

Length, 5 feet 9 inches; width, 4 feet.

612—PERSIAN SILK RUG

Woven in fine silk, with lustrous texture. Panel presenting a soft golden-yellow ground, relieved by a large branching "tree of life" in sapphire-blue; while the small corner motifs with scrolls sustain floral details. Framed by triple borders in conventional form, including a wide red middle border with floral designs, flanked on either side by contrasting narrow black bordering, showing delicate scroll motifs in light colors.

Length, 6 feet; width, 4 feet.

613—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and fine velvety texture. Presenting a deep rose-colored panel, with pendant lamp bearing Arabic letters, and slender double columns in light blue and yellow. The pointed soft yellow mihrab, which encloses an scalloped border, is followed above by a narrow panel of light-blue tone matching the columns. Finished by a series of borders with soft yellow, sapphire-blue and red grounds, relieved by varied floral and scroll motifs.

Length, 6 feet; width, 4 feet 5 inches.

614—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a light changeable reseda- and pearl-colored panel, which sustains a mosque lamp and two slender red-flowered columns, rising to the arch of mihrab, enclosing delicate red and yellow floral scrolls. The narrow upper panel with flowered blue ground forms a harmonious contrast with the several yellow and red-flowered borderings.

615—PERSIAN SILK RUG

Woven in fine silk with lustrous texture. Panel presenting a soft golden-yellow ground, relieved by a large branching "tree of life" in sapphire-blue, while the small corner motifs with scrolls sustain floral details. Framed by triple borders in conventional form, including a wide red middle border with floral designs, flanked on either side by contrasting narrow black bordering showing delicate scroll motifs in light colors.

Length, 6 feet 3 inches; width, 4 feet.

616—PERSIAN SILK RUG

Closely woven all-silk pile, presenting a ruby-red ground with fanciful yellow medallion enclosing conventional blue floral scrolls. Blue tree motifs spring from the two ends, where open ornamental corners in varied colors finish the field. Framed by a series of borders of varied design, including a central border with formal floral patterns on deep sapphire-blue ground, matching the enclosed emblematic trees.

Length, 6 feet 3 inches; width, 4 feet 7 inches.

617—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a rich ruby-red ground centered by an emblematic cypress tree motif involving twining serpents and fish details, surrounded by palms, herati and orchid plants in varied colors. The light flowered mihrab arch is formed by a pair of peacocks (face to face), with long, sweeping tails, woven in two shades of blue. The central border, with deep sapphire-blue ground, sustaining numerous Koranic inscriptions in vignetted forms, is flanked by narrow bands in contrasting colors.

Length, 6 feet 6 inches; width, 4 feet 5 inches.

618—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a shimmering light cherry-red panel, with flowered pendant and a pair of slender columns rising to the scrolled reseda-green arch, bearing delicate flower patterns. A narrow upper panel of azure-blue is balanced below by a like narrow panel of soft green. The surrounding borders, in varied light colors, include a wide border with herati and floral designs on a sapphire-blue ground.

Length, 6 feet 6 inches; width, 4 feet 6 inches.

619—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, panel presenting a pearl-gray tone with changeable sheen, relieved by a dark floral pendant posed between the slender flowered columns that rise to the mihrab arch and showing a soft greenish-blue with light floral detail. The prayer niche is surrounded by numerous borders in conventional design and colors, including the central border, with deep-red body color.

Length, 6 feet 6 inches; width, 4 feet 6 inches.

620—PERSIAN SILK RUNNER

Woven in fine silk of lustrous texture, presenting a deep sapphire-blue ground with delicate floral all-over pattern, relieved by a light-colored central medallion and corner motifs at either end, enclosing similar floral details. Finished by a series of narrow borders in harmonious and rich colors, with the lotus floral and scrolled details.

Length, 17 feet; width, 2 feet 9 inches.

621—LARGE PERSIAN SILK RUG

Closely woven silk pile and fine velvety sheen. The field centered by a wide longitudinal band with two cross-sections, forming six panels that present prayer niches in miniature, involving floral and fruit motifs on varied light-colored grounds. Numerous borders with minute details surround the field; the main or central border shows a sapphire-blue ground with conventional lotus flowers and herati foliations in typical colors.

Length, 16 feet 6 inches; width, 10 feet 6 inches.

622—LION-SKIN RUG

Large size. Mounted with head, and lined throughout.

Tip to tip: Length, 10 feet 6½ inches; width, 7 feet 2 inches.

623—POLAR BEAR-SKIN RUG

Mounted with head, and lined throughout.

Tip to tip: Length, 8 feet 2 inches; width, 7 feet 3 inches.

FURNITURE AND INTERIOR WOODWORK

625—CARVED WOOD PEDESTAL

Antique design.

Height, 40 inches.

626—PAIR CARVED WOOD PEDESTALS

Supports in design of Cupids.

Height, 31 inches.

627—CARVED MAHOGANY CORNER CHAIR

With claw and ball feet, and elaborately embellished back. Seat covered with figured velvet.

628—READING CHAIR

Upholstered in red suède leather and finished with gilt nails and ornaments.

629—CARVED WOOD HALL CHAIR

In the Egyptian style. Enameled ornamentation.

630—WHITE MAHOGANY TEA-TABLE

With carved serpentine border and fluted legs.

631—TWO WHITE MAHOGANY SIDE-CHAIRS

Upholstered in dark-blue and old gold velvet brocade.

632 TWO WHITE MAHOGANY ARMCHAIRS

With curved backs and slender fluted front legs. Upholstered in dark-blue and old gold velvet brocade.

633—COMFORTABLE ARMCHAIR

Upholstered in dark-blue and old gold velvet brocade. To match the preceding. Finished with deep fringe.

634—WINGED ARMCHAIR

Upholstered in dark-blue and old gold velvet brocade. To match the preceding. Has loose cushion.

635—COMFORTABLE ARMCHAIR

With adjustable wings. Upholstered in dark-blue velvet brocade.

636—RECESS SOFA

Upholstered in dark-blue and old gold velvet brocade.

637—LARGE WHITE MAHOGANY CENTER TABLE

Oblong shape, with column legs, and curved underbrace. Inlaid ornamental band round the top.

Height, 30 inches; length, 71 inches; width, 44 inches.

638—CARVED AND GILT RECEPTION CHAIR

In style of Louis Seize. Open and urn and flame back. Seat upholstered in striped silk brocade.

639—TWO CARVED AND GILT RECEPTION CHAIRS

Louis Seize styles. Upholstered in figured brocade. Split cane panels in backs.

640—TWO CARVED AND GILT SETTEES

With fluted legs. Upholstered in floriated silk and satin brocade.

641—CARVED AND GILT ARMCHAIR

In the style of Louis Quinze. Loose cushion and back, covered with silk and satin brocade of bold floral design.

642—TWO CARVED AND GILT SMALL SOFAS

In the style of Louis Seize. Seats and backs upholstered in silk brocade of strip design on a pink ground. End ornaments of entwined arrows wrought in ornolu.

643—PAIR CARVED AND GILT ARMCHAIRS

In the style of Louis Seize. Upholstered in silk brocade of floral pattern. Have loose cushions.

644—LARGE HIGH BACK SOFA

Carved and gilt frame, upholstered in silk brocade of floral patterns. Has loose cushion.

645—PAIR CARVED AND GILT ARMCHAIRS

In the style of Italian renaissance. The seats and back upholstered in blue silk plush, which is embellished in old gold silk embroidery and appliqué.

646—EMPIRE UPRIGHT CABINET

Mahogany with chiseled brass moldings and ornaments and *Vernis Martin* panel. Has glass door, sides, and four shelves, and mirror back.

Height, 5 feet 8½ inches; width, 2 feet 4 inches; depth, 1 foot 2 inches.

647—LARGE ROUNDED COMINO-WOOD TABLE

Presenting a dark inlaid curly comino-wood top, with indented edge and carved border, with drawers supported upon six hexagonal legs, of like rare wood. Made by Messrs. Cottier & Co.

Diameter of top, 5 feet.

648—LARGE OBLONG COMINO-WOOD TABLE

Presenting a dark inlaid curly comino-wood top, with shelf and octagonal legs; including intermediate columns and drawers at either end. Made by Messrs. Cottier & Co.

Top, 8 feet by 3 feet 9½ inches.

649—LARGE INLAID COMINO-WOOD GALLERY TABLE

Designed to hold large folios or prints, the lower section is completely paneled, including inlaid double doors at either side and ends. The four separate interiors are fitted with numerous drawer-shelves in light comino-wood, the top with light and dark inlaid comino-wood, presenting a Grolier design, with interlaced medallion motif, including ribbon and scroll bordering, to match the lower paneling. Specially made for Mr. Borden by Messrs. Cottier & Co.

Size, 10 feet 5½ inches by 5 feet 5 inches.

Height, 35 inches.

650—ANOTHER SIMILAR TABLE

Matching the preceding. Same details and size.

651—MODERN MAHOGANY LIBRARY TABLE

Richly inlaid with varied light woods (white holly, satin and maple) after special design, the enclosed lower section having inlaid side paneling and double doors in front, holding drawer-shelves for large folios or prints. The top has inlaid bordering, showing buttressed corner angles in conformity with the lower corner pilasters and carved torso figure brackets.

Extreme size of top, 6 feet 4 inches by 3 feet 7 inches.

Height, 32½ inches.

652—ANOTHER SIMILAR LIBRARY TABLE

Matching the preceding. Same size.

653—TWO TALL WHITE AND GOLD BOOKCASES (MUSIC ROOM)

Louis Seize design. Finished in white enamel, with solid *poudre d'or* gilding of all carved ornaments, the projecting lower section, with pilasters and panel doors, supporting the more ornate upper case. With carved and gilt frieze to match the sides;

the cornice includes gilt ram's-head brackets, while the top bears acorn finials and a raised center-piece, the latter showing a medallion with woman's head supported by carved swags, all finished in powder gilding. Each open case is fitted with five (one-inch) thick glass shelves, specially made.

Outside width, 4 feet 4 inches; extreme height, 10 feet 4 inches.

654—TWO SIMILAR BOOKCASES

Matching the preceding.

Width, 4 feet 4 inches; height, 10 feet 4 inches.

INTERIOR WOODWORK OF LIBRARY AND DINING-ROOM OF THE
PREMISES NO. 25 WEST 56th STREET

To be sold upon the express condition that the buyers shall, at their own risk and expense, take down and remove the same within ten days from the conclusion of the sale.

Permits for inspection may be obtained of the Managers.

655—WHITE CARRARA MARBLE MANTEL IN MUSIC ROOM

Louis Seize design, with sculptured frieze, masks and acanthus-leaf brackets. Including relief cast-iron lining with lyre and mask motifs.

Opening, 30 inches by 48 inches.

Top of mantel, 5 feet 8 inches; height, 3 feet 6 inches.

656—MAHOGANY AND ORMOLU MANTEL IN SECOND STORY MIDDLE
ROOM

First Empire style. Double pilasters design with gilt bronze caps, applied figures and central ornament mounting, *en suite*. Facing of red (*rouge royal*) marble with iron-lining and gilt bronze frame.

Square opening, 28 by 28 inches.

Width, 6 feet 3 inches; height, 4 feet.

657—LIBRARY WOODWORK (MAIN FLOOR FRONT)

Of mahogany, with satinwood inlaying; in modern (quasi-Empire) design. Including a richly inlaid and carved mantel, four

tall bookcases, of equal dimensions, reaching, together with door and window trims, to a uniform (10 feet 6 inches) cornice line.

Size of room about 15 feet by 32 feet.

DETAIL OF SEPARATE ITEMS: Mahogany mantel, carved and richly inlaid with satinwood. The paneled "over-mantel" shows a wide recessed alcove-niche enriched with carved pilasters and inlaid figures *en suite*, while the entablature panel above, with satinwood inlaying, holds a circular ormolu dial and clock. The mantel is posed between tall double columns, which are inlaid with satinwood in recurrent form of spiral vines. The fireplace is fitted with relief cast-iron lining, showing cartouche motif frame of gilt bronze and facing of *rouge royal* marble.

Opening, 28 by 33 inches.

Width of mantel shelf, 9 feet 3 inches; height, 5 feet.

Complete, with columns, 13 feet.

Complete height, 10 feet 6 inches.

TWO TALL BOOKCASES (either side of mantel): Of mahogany, made *en suite*, with inlaid satinwood in three open vertical divisions, fitted with eight (half-inch) thick glass shelves for each section. Uniform size.

Width, 7 feet 10 inches; height, 10 feet 6 inches.

TWO TALL BOOKCASES: Either side of door, similar to preceding, but constructed with a projecting central section to hold larger volumes and fitted with eight (half-inch) thick glass shelves for each division. Uniform size.

Width, 7 feet 10 inches; height, 10 feet 6 inches.

ANOTHER BOOKCASE (standing in pier): Similar to preceding; slightly deeper, fitted with six (three-quarter inch) glass shelves for large folds.

Width, 3 feet 4 inches; height, 10 feet 6 inches.

TWO WINDOW TRIMS: Connecting with pier, including shutter-boxes and inside blinds.

Width, 5 feet; complete height, 11 feet 4 inches.

DOOR TRIM TO HALL: Connecting with tall double columns, showing similar spiral inlaying to correspond with mantel opposite.

Opening, 8 feet 6 inches; width, 6 feet 4 inches.

Complete outside width, 13 feet.

Complete height, 9 feet 6 inches.

ANOTHER TRIM TO MUSIC-ROOM DOOR: Connecting with single tall columns on either side, spiral inlaying matching the preceding.

Opening height, 8 feet 6 inches; width, 6 feet 3 inches.

Complete outside width, 9 feet.

658—DINING-ROOM WOODWORK

Renaissance style. Paneling of English oak, in natural (light) finish, extending from floor to ceiling. The lower panels, with a series of large cartouche motifs, carved in bold relief, are spaced between sideboard, mantel, door and window trims in nearly equal units, together with stiles and filling pieces. The upper paneling, with stiles and frieze moldings, reaches to and includes the cornice.

Holds five upright canvas portraits (size 28 inches by 43 inches) painted in oils, after Rembrandt and other old masters.

SIDEBOARD OF MASSIVE DESIGN: Upper section with carved cartouche panel, columns and double shelves; lower section with drawers, and massive lower shelf; raised on round feet.

Width, 7 feet 5 inches; height, 7 feet 7 inches.

A SIMPLE BROAD SHELF: Combined with the woodwork (opposite sideboard), with bracketed supports, table height. Made to hold the silver in use.

Length, 9 feet 6 inches.

DOOR AND WINDOW TRIMS: Of varied sizes, including two uniform window trims in corners, with soffits, jambs and base panels (leaded and other glass sashes and frames not included). English oak over-mantel paneling, with carved central cartouche, and stiles reaching to the cornice.

Width, 7 feet 3 inches; height, 8 feet 10 inches.

CAEN STONE MANTEL: Copied from an old English Renaissance model of massive and simple form, with cast-iron lining. Renaissance design, with openwork details, cross bar.

Opening, 25 by 38 inches.

Width of shelf, 6 feet 10 inches; height, 4 feet.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

48. Costumes. Galleries des modes. Petite maîtresse à la promenade au Palais-Royal par Vowsard, coloriée : 54. ~ 49. Caputrière élégante allant livrer son ouvrage, par Dupin, coloriée : 80. ~ 50. La jeune Sophie. La prude Mélite par Baquoy d'ap. Watteau de Lille, coloriées : 420. ~ 51. Galerie des modes et costumes français, d'ap. Watteau fils : 480. ~ 52. La Mésangère, costume parisien, an 12 à 1829, 138 pl. : 235. ~ 54. Costume parisien, 10 pl. avant la lettre : 210. ~ 55. Costume parisien. Modes de Paris, 32 pl. : 90. ~ 56. Costumes de divers pays, par Gatine d'ap. Lanté, 29 pl. : 131. ~ 57. Scènes de la vie mondaine en Italie, 1797, 10 pl. : 70. ~ 61. Costumes hongrois, 21 pl. coloriées : 80. ~ 62. D'ap. Cosway. Maria Cosway, imp. en coul. : 70. ~ 63. Mme Le Bruna, imp. en coul. : 78. ~ 67. De Gouy. La Comparaison des petits plects, d'ap. Boilly, imp. en coul. : 240. ~ 69. Demarteau. Femme nue et amour, d'ap. F. Boucher, en sanguine : 95. ~ 71. Têtes de jeunes femmes, 2 pl. d'ap. Boucher : 410. ~ 74 bis. Descourts. Environs de Rome, 2 pl. imp. en coul. sans marges : 510. ~ 75. D'ap. Desrats. L'Offre séduisante, imp. en coul. sans marge : 125. ~ 81 bis. Les Bulles de savon. Le Châteaude cartes, 2 pl. par Mlle Boizot : 190. ~ 82. D'ap. Duplessi-Bertaux. Le Charlatan français, Le Charlatan allemand, 2 pl. par Aelmon : 150. ~ 94. Fragonard. Les Hazards heureux de l'escarpolette, par N. de Launay : 1.420. ~ 96. Les baignets. Dites donc si vous plait, par de Launay : 125. ~ 96 bis. Le Colimaillard par Beauvarlet : 215. ~ 97. Le petit montreur d'ours. La Ville d'Este, par St Non : 110. ~ 98. D'ap. Fragonard et Caresme. Le baiser dangereux, Le refus inutile, par Filpart : 115. ~ 99. D'ap. Fragonard et Freudeberg. Les baignets. La gaieté conjugale. Les époux curieux, 3 pl. par N. de Launay et Ponce : 60. ~ 100. D'ap. Fredou. Marie-Antoinette, par Cathelin : 80. ~ 101. D'ap. Freudeberg. Le Cotocher par Duclot et Bosse : 381. ~ 103. Edouard Gautier-Dagoly. Vénus endormie. Femme de dos endormie, 2 pl. d'ap. Titten sans marges, imp. en coul. : 400.

(A suivre)

fr. pour *Payage d'été*, par Jules Dupré, *L'Approche de l'orage*, par Troyon, a été adjugé 125.000 fr. à MM. Kneedlen; *Eté à Fontainebleau*, par Diaz : 63.000 fr. à M. Ehrlich; *Le Pont de Manies*, par Corot, 110.000 fr. à MM. Agnew; *Bohémienne à la fontaine*, par Capro : 92.500 fr. à MM. Knoedler; *La Cueillette au bord du chemin*, par Corot, 52.500 fr.; *L'Etiang*, par Th. Rousseau : 85.000 fr. à MM. Knapedler; *La Mare à Pias*, par Rousseau, 49.500 fr. aux mêmes; *Combat en Algérie*, par Delacroix, 30.000 fr. à MM. Durand-Ruel; *La Fin de la récolte*, par Jules Breton, 74.000 fr.; *Le Gardeur de moutons*, par Millet, 112.500 fr. à MM. Scott et Fowler; *Le Fatale de Bellecraix*, par Rousseau : 76.000 fr. à MM. Boussoed et Valadon.

A noter encore :

« Cour d'amour », par Monticelli : 18.000 fr.
« Scène romantique », par Monticelli : 10.000 fr.; « A la fontaine », par Fromentin : 27.500 fr.; « Les Petits nautonniers », par Decamps : 28.000 fr.; « Penseroso », par Henner : 30.000 fr.; « Discussion théologique », par Vibert : 25.000 fr.; « Le Cheval blanc », par Gérault : 15.000 fr.; « Bestiaux », par Rosa Bonheur : 30.500 fr.; « Cavalier », par Meissonier : 21.500 fr.; « Elang en forêt », par Rousseau : 19.000 fr.; « Manies la Jolie », par Daubigny : 13.000 fr.; « Bords de l'Oise », par Daubigny : 39.500 fr.; « Pâturage à l'île Adam », par Dupré : 21.000 fr.; « La Diseuse de bonne aventure », par Diaz : 20.500 fr.; « Bonaparte en Egypte », par Gérôme : 17.500 fr.; « Convoi de prisonniers », par De-Neuville : 33.000 fr.; « Guirassiers allemands attendant un convoi français », par Detaille : 31.500 fr.
Nous donnerons les prix complets de cette vente dans quelques jours.

VENTES ANGLAISES

Objets d'art. Tableaux. — Dans une vente faite à Londres, dit le *Herald*, M. Fozzain, de Paris, a payé 52.650 fr. une commode ép. Louis XVI, en marqueterie, signée de Lannier, ébéniste du prince de Condé.
Deux bouteilles en porcelaine de Chine Kang hi, émaillées en vert, jaune et aubergine, ont fait 17.050 fr., et deux vases de la même époque, 11.200 fr.
Dans des tableaux anciens, MM. Agnew ont payé 14.300 fr. une peinture par Boucher : « Le Billet doux », représentant une jeune fille lisant une lettre. Un « Portrait d'homme en noir », par Ravesteyn, a fait 9.700 fr.

VENTES AMÉRICAINES

Collection Borden

La vente de l'importante collection Borden, qui a eu lieu à New-York, a produit un total de 6 millions 123.825 fr., dit le *Herald*, avec les tableaux anciens et modernes. Nous avons donné dans notre numéro du 18 février, les principaux prix des tableaux anciens, qui ont produit 4 millions.

Dans les tableaux modernes, le plus gros prix a été celui de 207.500 fr. payé par M. Claret pour *Le Bateau au clair de lune*, par Corelli, 1^{re} *Sauvée*, par Daubigny, à l'air 150.000 fr., et un paysage du peintre américain Georges Inness: *Sunset Mountain*, à l'air 120.000 fr., alors que M. Borden l'avait acheté 12.500 fr. en 1890. *Sunset*, du même, a fait 82.500 fr.

MM. Durand Ruel ont payé 50.000 fr. le *Wagon de troisième classe*, par Daumier; MM. Bousso et Valadon ont donné 125.500

Exposition Deluermoz. — A la Galerie Battinger, 12, rue La Boétie, sont en ce moment exposés des tableaux et dessins par un jeune artiste, M. Henri Deluermoz.

Cet excellent peintre animalier, a réuni là une jolie série de ses œuvres, et cet ensemble le classe parmi nos meilleurs peintres des bêtes, ces simples, valant souvent mieux que les humains.

Dans ces peintures ou dessins rehaussés, il a rendu avec vérité la force brutale du taureau, la résignation de l'âne, la malicieuse figure des chats, la bonté des chiens, l'allure fière des coqs, sans oublier les fauves, notamment des lions et tigres, aussi beaux que des Barye.

Dans ses dessins rehaussés, principalement, M. Deluermoz se montre grand artiste, et les amateurs apprécieront certainement ses belles qualités.

* * A la Galerie Bernheim jeune, exposition de peintures et dessins par Cross.

VENTES AMÉRICAINES

Collection Borden. Tableaux. — La vente des tableaux de la collection Borden, à New-York, a donné des prix très importants, dont le principal a été celui de 650.000 fr.

payé par M. M. Knechtler, pour le *Portrait de M. Friel*, pour *Lucrèce*, par Rembrandt. Ce tableau avait été adjugé 146.000 fr., seulement à la vente Sah Donato en 1880.

Un Turner, *A Hegatta Bearing to Windward*, a été acheté 525.000 fr. par M. Seaman; *« Children »*, par Romney, a été adjugé 500.000 fr. à MM. Scott et Fowler, qui ont donné aussi 302.500 fr. pour le *Portrait de Mrs. Arbuthnot*, par Hoppner. MM. Agnew ont emporté pour 300.000 fr. le *Portrait de la comtesse de Glencairn*, par Romney, et pour 66.250 fr. *« Lady Hamilton en Madone »*, par le même; *« The Willow tree »*, par John Grosse, a fait 275.000 fr. acheté par M. Belling, et un *« Portrait du Rev. Gaspard Sibyllus »*, par Franz Hals, a été adjugé 225.000 fr.

Au total les 42 tableaux anciens composant la première vacation, ont réalisé 4 millions de francs.

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